

WHEN THERE IS A BREAKDOWN. By P. P. ECKERSLEY.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY, June 7th.**

### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

### HIGH-POWER STATION. (Chelmsford.)

### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

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SECRETS OF THE SAVOY ORPHEANS.  
By Their Musical Director.

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OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

### IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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## Animals That Work Miracles.

By Professor J. ARTHUR THOMSON.\*

A GREAT naturalist once said that one of the marvels to him was the way in which animals often attempted the next-to-the-impossible, and achieved it. How, for instance, can a wingless animal make a journey through the air? But that is what we see every year, especially in the autumn, when there is a flight of gossamer. On a fine morning, when there is a slight breeze, a number of small spiders of several different kinds mount on gateposts and patings and tall plants, and, standing with their heads to the wind, pay out threads of silk from the spinnerets at the hind end of their body. Four is the usual number of these threads, and when they are long enough, the wind begins to tug at them. Then, with a vault, the spinner lets go, turning quickly upside down, and is carried on the wings of the wind, by means of the silken parachutes, from one parish to another, from a crowded area, perhaps, to a less crowded area, even over a sheet of water.

If the wind should fall, then the spider is said to be able to pay out more thread in the air, just like a sailor unfurling more sail. If the wind should rise, or if the aeronaut feels that it has journeyed far enough, then it can wind in the thread and sink gently to the ground. The threads that have thus served their purpose, along with others that have broken off, are seen entangled in thousands on the ploughed field or over the golf links, or on the hedgerows, and we call it a shower of gossamer. If we kneel down and look

against the light, we see the threads quivering like a delicate veil over the ground. Is not this achieving the next-to-the-impossible, for a wingless creature takes a journey through the air.

One of the commonest sights in early summer is the cuckoo-spit, a white frothy foam on the plants by the wayside. Some people look at it with disgust, but that is because they do not know its story. It need to be regarded as the spittle of the mother-cuckoo, but it is made by the young of frog-hopper insects. If you open the froth on your finger—it is absolutely clean stuff—you find the little creature inside, sometimes green, sometimes yellow, or of some other colour, for there are several different kinds.

The eggs lay through the winter in some crevice of a willow-bush or the like: the young ones hatch out in Spring and they get on to a plant that has abundant sap. They have a beak with piercing needles, and they puncture the skin of the stem and begin to suck the sweet juices. There is an overflow of sugary sap, mingled with a little ferment, all over the young frog-hopper's body, and the next step is to make this into a froth.

Along the underside of the body there is a closeable gutter, and this gets filled with air, which is then blown into the overflowing sugary sap. The little insect uses its body like a pair of bellows, and just as the cook makes a frothy mass by

\* In a Talk from Aberdeen.

(Continued overleaf.)



## Animals That Work Miracles.

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whipping air with a spoon into cream or white of egg, so the froghopper makes whipped sap. If you watch carefully, you will see it moving its hind-body up and down, up and down.

The result is foam, made of four things. There is the overflowing sugary sap, there is the entrapped air, there is a ferment from the food canal, and there is a little wax from glands on the insect's skin. The result is not only foam, but foam that lasts through the heat of the day. The fact is that something like a soap is formed, which conceals the insect and keeps it moist. The froghopper is, as it were, in air and in water at the same time.

### Saving Life by Blowing Bubbles.

Very few enemies, except an occasional wasp or the like, will touch the cuckoo-spit. So the froghopper is safe to feed and grow and moult; it gradually puts on adult characters. Finally, it creeps out of its frothy shelter, moults for the last time, and flies away. So we do not see cuckoo-spit in late summer; the froghoppers have flown. But our point is: What an achievement! the creature saves its life by blowing soap-bubbles.

Take a number of the difficult problems that animals have solved. A bat catches a flying-beetle in mid-air, seizing it in its mouth. But how is it to give a second bite without losing its booty? The answer is very neat. In most of our British bats, except the Horseshoe bats, there is a well-developed fold of skin, stretched between the hind legs and including the tail. It is technically called the "inter-femoral" membrane, and one of its uses is to serve as a skin bag.

Picture the bat with a struggling beetle in its jaws. It bends its head downwards and backwards and presses its victim against the web of skin. It can then crunch it without danger of losing it. Meanwhile, it falls two or three feet in the air, as you may see it doing, but it immediately recovers itself.

The tortoise is an almost invulnerable animal. Boxed in above, boxed in below, it is safe from almost all enemies. But the Greek eagle is sometimes able to open the box. It lifts the tortoise in its talons to a great height and then lets it fall on the rocks below. The carapace is smashed and the muscles are exposed.

Our rocks sometimes open freshwater musgels in the same way, letting them fall from a height on to the gravel. A herring gull may be seen lifting a sea-urchin or a clam in its bill and letting it fall on the rocks. This seems to be an individual stunt, for one may see it repeatedly and then not for a long time. Perhaps the method may arise by a chance fall which solved the problem, the bird taking a hint rather than thinking out an invention. Anyhow, it is an achievement!

### The Tailor Ants.

Or take the story of the tailor-ants of warm countries. They make abelters or nests of leaves fastened together. Small companies combine to draw two leaves close to one another, but how are they to be fastened? The jaws would serve as needles, but where is the thread? While some of the ants are holding the leaves, others go to the old nest and come back, each with a young one in its mouth.

The ants have no silk, but the larvæ have something of this sort, a sticky stuff which oozes from the mouth. What the worker ant does is to dab the mouth of the larva first on one leaf and then on another, so that the waves are bound together. It is not exactly that the tailor-ants use their young ones as

needle-and-thread, it is rather that they use them as animated gum-bottles.

Speaking of these tailor-ants, we may mention another achievement, that when they wish to drag towards them a leaf that is at a little distance, they make a living chain as gymnasts sometimes do. Ant "A" gets a good grip of ant "B"; Ant "C" creeps over the two of them and is gripped by "B"; Ant "D" creeps along and is caught by "C." A naturalist once told us that he had seen a chain of seven. But seven is the perfect number.

As a last example, out of hundreds, take one of the new beaver stories. Everyone knows that beavers construct dams, build lodges, make canals, and cut down trees; and perhaps there has been some exaggeration of their cleverness.

### A Wonderful Canal.

Yet their doings are often admirable. On a tributary of the Missouri a naturalist recently found a truly remarkable beaver-canals. It was about 745 feet long, but it had included a short stretch of natural water. Now, there were two points of interest in this canal. It communicated with the river by means of a cutting right through a willow-clad bar at the river's bank. The bar was pierced in a workmanlike way. But the second peculiarity was more striking. On the course of the canal there was a wide miry depression which had to be crossed. The difficulty might have been overcome, as in many other places, by running the canal along the edge of the miry depression, and banking it on the down side only. But this would have meant great toil and a roundabout course. There was a better way which any irrigation engineer would have chosen; and that was the beavers' way. They ploughed their channel straight through the middle of the miry depression, and raised it to the proper level, banking up both sides. The banks of the canal ran conspicuously through the miry swamp for a distance of 215 feet.

Bravo, Beaver!

### SONGS YOU OUGHT TO KNOW.

#### "A Perfect Day."

IT is not often that a composer manages to write a really good lyric to his, or her, own music; but Mrs. Carrie Jacobs-Bond has succeeded admirably in doing this with her song, "A Perfect Day." It is certainly a song that every listener ought to know, and it is suited to many kinds of voices. We publish the words by permission of the publishers, the Frederick Harris Co.

When you come to the end of a perfect day  
And you sit alone with your thought,  
While the chimes ring out with a carol gay  
For the joy that the day has brought;  
Do you think what the end of a perfect day  
Can mean to a tired heart,  
When the sun goes down with a flaming ray  
And the dear friends have to part?  
Well, this is the end of a perfect day,  
Near the end of a journey, too;  
But it leaves a thought that is big and strong  
With a wish that is kind and true,  
For memory has painted this perfect day  
With colours that never fade,  
And we find at the end of a perfect day  
The soul of a friend we've made.

## Lightning and Your Aerial.

### Useful Hints During Hot Weather.

MANY people who possess outdoor aeriels are nervous when thunderstorms are about, fearing that the presence of the suspended wire may increase the risk of the house's being struck by lightning. Are these fears justified? Does the presence of an aerial increase the danger during thunderstorms? Let us see if we can find answers to these very important questions.

#### Very Little Risk.

The risk of an aerial's being actually struck by lightning is an infinitely small, provided that it is properly earthed, that we may regard it as negligible. After all, the aerial is simply a length of wire suspended at some distance from the ground between insulators. Now, similar wires in the form of telegraph and telephone overhead lines have been in use in this country for a great many years. Usually, they are higher than most aeriels, often there are many of them running parallel, and their length is enormous. Have you ever heard of one of these lines being struck by lightning? The great wireless transmitting stations, again, and the broadcasting stations use aeriels higher and altogether bigger than those which we employ for reception. So far as I know, none of these has ever received a direct lightning stroke.

The danger, then, of the aerial's being struck is a small one, but there is another side to the question that we must consider. Thunderstorms are caused by the occurrence of a great deal of electrical activity in the atmosphere. Layers of air and clouds become charged at widely different pressures. Now, as you know, electricity is like water in that it always tries to find its own level. When a high charge is present, it is always trying to leak away to earth or to some place where the potential is smaller. Hence, if the charge in a cloud is high enough, it may escape either to earth, or to another cloud in the form of a lightning flash.

#### A Danger from the Telephone.

When the atmosphere is in a state of electrical agitation, as is the case during a thunderstorm, high charges may be induced in insulated metal objects such as suspended wires. That is why it is dangerous to use the telephone when a storm is raging.

If the aerial is left connected to the receiving set during a thunderstorm, the very high pressure occurring in it can get to earth only through the coils and condensers. In some cases they are powerful enough to damage the receiving set considerably. Whenever you read that an aerial has been struck by lightning, you may be pretty sure that this is what has actually taken place.

#### A Path of Escape.

If you disconnect the aerial and earth wires from the receiving set and join them together, you provide a direct path of escape for any charges that may occur. Both the set and the house are safe, and you need have no fear at all that the presence of the aerial has increased the risk: on the contrary, it is probable that the earthed aerial acts as a protector.

The most convenient means of earthing the aerial is to provide a switch which in one position connects up the wires to the set, and in the other cuts out the set altogether and provides a straight path from aerial to earth. This switch is best placed outside the house and it should be made a definite rule that it is thrown over to the safe position whenever the set is not in use. It is as well to do this not only in the summer time, but all the year round, for snow, fine rain or high wind can also charge up the aerial if it is not earthed.

R. DE POYTON.



## Secrets of the Savoy Orpheans.

By Their Musical Director.

(Many people take part in the production of the Orpheans' music besides those who actually play the instruments. One personality behind the scenes is the Musical Director, who gives listeners in this article an insight into the elaborate preparation that precedes the Band's performances.)

NINE months elapsed before all the artists who compose the Savoy Orpheans Band could be assembled. They came from all over the world—from America, Great Britain and the Continent—and we had to wait for many of them to work out their contracts. When they finally came together, someone asked me, in a whisper, how they played.

"Like gods!" I replied, "like Orpheus himself!" And that was how they came to be called the Savoy Orpheans.

At the present time, from three to five hundred new dance pieces are composed every week. Most of them hail from America, and two members of the staff occupy their whole time sorting out these new compositions with an eye, or rather an ear, to the needs of the Band. Usually, about eighty-five per cent. are unsuitable. But each week thirty or forty new items are added to the repertoire of the Band, which consists normally of about two hundred pieces. Old items are gradually sifted out and, with the exception of popular favourites, the Orpheans' programme becomes completely changed after about three months.

### Why It Sounds Different.

Why does music played by the Orpheans sound different from the same music played elsewhere? It is due to the pains taken to ensure a perfect balance between the various instruments. In fact, three men do little else but arrange and adapt new pieces to the Band's requirements. The instruments of rhythm, the banjos and the piano, have to be balanced very skilfully against the saxophone and violins, for if there is too much banjo or drum the noise drowns the melody, which causes a painful effect in the headphones.

Correct balance of the various instruments for wireless purposes has been attained only after considerable experiment; and the microphone is now suspended over the centre of the Band, a recent change that has greatly improved the quality of wireless reception. Several kinds of saxophone are employed, and a careful balance is observed between them also, for they are the principal melodic instruments.

Before listeners hear it, music is usually rehearsed for a period of about three weeks.

### Remembering a Thousand Tunes.

Two French horns were introduced into the Band recently, but playing them is a very exacting task. A saxophone player is in his prime only for a period of about three years, a horn player for a considerably less time. This instrument is especially useful in one-stop music.

Most items are committed to memory by the players, although music is provided. Many members of the Band can remember tunes they played several years ago, and to say that they carry in their heads from five hundred to one thousand current tunes is to make a conservative estimate.

Since the Band began its career in October, 1923, listeners have asked many curious questions. One wanted to know why the Orpheans' music always finished so abruptly. But the reason is, of course, that most fox-trots end in this way, and it has a well-known psychological effect on a dancer. A waltz, on the other hand, usually finishes in a dreamy fashion.

## A Famous British Composer.

Edward German and His Work.

MANY of those who lament the death of British composers of genius often forget Mr. Edward German. This is, no doubt, partly due to the fact of his extreme modesty—he prefers to speak to the world only through his music, and not through his personality. A good deal of music is popular because its composers are always in the limelight; but Edward German detests all self advertisement. It may be also partly due to the fact that his music is so typically English that it is apt to be overlooked by Englishmen!

On June 11th, listeners will have an opportunity of hearing some of the best of this composer's music, for a programme devoted entirely to his works is to be given from London, on that date.

### Conducting at Six.

A native of Shropshire, Edward German was born at Whitechurch in that county in 1862. When quite a boy, he showed a marked talent for music, and he was only six when he got together a boys' band and acted as conductor. Later on, he formed another and more ambitious band, and arranged all the music himself.

In his boyhood, too, he came into contact with a good deal of music of a religious nature, for he was for a long time organ blower at a Congregational Church to which his father was honorary organist. This post, no doubt, did much to encourage his interest in music.

But the future composer was not by any means the dreamy kind of youth that one suspects artistic geniuses to be. Allied with his love of melody and harmony was a severely practical nature which included in its make-up a great aptitude for conjuring tricks and engineering! Indeed, young German became an expert amateur conjurer, and his interest in engineering was so great that it was decided to make him an engineer by profession.

### Sir George Macfarren's Advice.

This project fell through, however, and in 1880 he entered the Royal Academy of Music in order to study the violin.

Although he became a very fine player, Sir George Macfarren, who had a wonderful knack for discovering latent musical abilities, advised him strongly to devote himself to composition.

While at the Academy, he became a sub-professor, and was awarded the Charles Lucas medal for composition in 1885.

In 1887 he left the Academy and for a time played the violin in various important orchestras. His first big success came in 1889, when he composed the music to *Richard III.*, at the old Olympic Theatre.

Later, he achieved world-wide popularity by his graceful music to *Henry VIII.*, which he composed for Sir Henry Irving's production at the Lyceum.

The late Sir Arthur Sullivan was a great admirer of Mr. German's work, and he collaborated with him in the music of *The Emerald Isle*, at the Savoy Theatre.

### Played in the Abbey.

In 1907 Mr. German scored a triumph with *Tom Jones* at the Lyric Theatre. In 1911 his very fine Coronation March and Hymn was performed in Westminster Abbey, at the Coronation of King George.

No record of this composer's works could be complete without mention of his very charming music of *Nell Gwynn*. This was produced in 1909, and the Nell Gwynn Dances have since become known all over the world.

He has also composed numerous songs and pianoforte pieces, his "Just So Song Book"

(in which he collaborated with Mr. Rudyard Kipling) being deservedly popular.

The great charm about most of Mr. German's work is its typically English nature. In listening to his dances, for instance, you can almost imagine the scenes before you of a village green sparkling in the sunlight and the lads and lasses pirouetting in the glare.

No living composer, too, is a better hand at putting incidental music to the plays of Shakespeare that have an English setting, and yet when writing for those plays, the scenes of which are laid abroad—such as *Romeo and Juliet* and *Hamlet*—he has managed to catch the foreign atmosphere completely.

His music to the Savoy opera, *Fallen Fairies*, in which he collaborated with Sir W. S. Gilbert, is almost "Barbie-coupe" in its delightful airiness.

Among the pieces that are to be broadcast on June 11th, are Overture to *Richard III.*, *Romance* and two Dances from *The Conqueror*, a selection from *Tom Jones*, and a number of songs to be sung by Mr. Harold Williams, the baritone.

In private life, Mr. German, as was stated before, is the most retiring of men. Apart from his music, he has few interests. His greatest hobby is fishing, and as a disciple of Isaac Walton, he has few equals.

### UNITED STATES RADIO.

THERE are at present 363 broadcasting stations in the United States in operation or in construction. These are divided into two main classes, A and B, there being 455 class A (of 500 watts or less), and 108 of class B (over 500 watts). Recently the Department of Commerce has allowed an increase of power to the class B stations up to a maximum of 5,000 watts.

The ever-increasing number of broadcasting stations is causing considerable anxiety to the American Government. Last year a conference was called at Washington to discuss the problem. Several schemes were brought forward in order to overcome the interference difficulties. These have all proved fruitless and a further conference has been called for the autumn. A redistribution of wave-lengths will be discussed as well as a general scheme of unification in Government control on lines analogous to the British system.

Mr. S. L. ROXBOROUGH, better known to the American broadcast audience as "Roxie," has started a fund for the purpose of supplying free receiving apparatus to all the hospitals in the United States where there are still disabled ex-Service men.

The appeal has received such a warm response that already there is enough money in hand to carry through the scheme for a number of years.

Act III. of the Opera, *Lucia di Lammermoor* (Donizetti), which opens the Italian Season at Covent Garden on Monday, June 15th, will be broadcast from all Stations of the B.B.C.



MR. EDWARD GERMAN.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## The Opening of Daventry.

ACCORDING to present arrangements, the permanent High Power Station at Daventry will be officially opened on July 30th. The new "5XX" is so centrally situated that its crystal range will comprise a population of about twenty-five million people.

## Star Ballad Concert.

A Star Ballad Concert will be broadcast from London on Thursday, June 18th. Mr. Dick Gilly, the distinguished French baritone, M. Lefé Poulishoff, the Russian pianist, Miss Carrie Tubb, the Gresham Singers, Mr. Sterculale Bennett, the popular entertainer at the piano, and the Shakespeare Ittnerford Trio, are all included in this programme.

## Listeners and the Government.

The announcement that the Government intends to introduce a short Bill in this Session with the single object of resolving any doubt as to the validity of the existing receiving licence system is welcome news to the one million four hundred thousand people who have paid their licence money. There has been undoubtedly a considerable amount of evasion and a large section of broadcast listeners have been receiving their programmes at the expense of others. The Government's new Bill will regularise the position and spread the burden equally. Moreover, the B.B.C. is now relieved from anxiety on the score of its prospective financial resources. As long as the licensing position was uncertain, important schemes of development were hung up. These will now be taken in hand with the result that British Broadcasting will continue to improve and to increase its margin of superiority over the other broadcasting systems of the world.

## A Turkish Programme.

It is proposed to broadcast a complete Turkish programme accompanied with Turkish music from London in July. This programme will contain Anatolian Folk Songs, street cries of Stamboul, and samples of the polyglot conversations of Constantinople, where no less than two thousand languages are used.

## Bringing the Sea to Listeners.

This summer the B.B.C. will try to make Thursday night programmes convey the atmosphere of the seaside. It is proposed to visit leading seaside resorts in turn, and to let the microphone chronicle the pierrots, bands, idle banter, and other joyous sounds of holiday-makers.

## Broadcasting the River.

On June 24th there will be a special simultaneous broadcast from the Thames. Characteristic river sounds, music, and songs will be transmitted. The splash of oars, and sounds of banjos and gramophones, with, with luck, be accompanied by the songs of birds.

## A Maintenance Corps.

There seems to be a real need for the establishment of a service corps of maintenance experts for wireless receiving apparatus. The multiplicity of equipment on the market, taken in conjunction with considerable variation in efficiency, renders the problem of maintenance somewhat perplexing to the average listener, who may not have the time or the inclination to become a home constructor. It is felt, therefore, that a service analogous to that provided by the Automobile Association should be organized in connection with wireless. The problem is now being discussed by organizations of the Wireless Industry, in whose province it lies more than in that of the B.B.C.

## Special Items.

According to present arrangements Miss Sybil Thendike will be heard from all stations

on June 28th. On June 30th there is to be a simultaneous broadcast of *Faust* conducted by Mr. Percy Pitt. Dominion Day will be signalled on July 1st by a broadcast of the speeches at the opening of Canada House. On July 3rd, John Henry and the Roosters will give "An hour in an Estaminet," followed by an hour of light orchestral solos.

## Independence Day.

The anniversary of the Declaration of the Independence of the United States, July 4th, is to be marked by a special American programme from London. It is hoped that the United States Ambassador will take part.

## A Special Sunday.

Russian music will be given from London on Sunday, June 14th. The Vladimoff Balalaika Orchestra will begin the programme; Madame Olga Alexeeva, the Russian soprano, will follow. M. Ivan Philippowsky, pianist, will perform works of the modern Russian School.

## Gems from Oratorio.

After the service on June 14th, which will be relayed from St. Martin-in-the-Fields, London will broadcast a programme of "Gems from Oratorio," including many favourite arias sung by Miss Elsie Suddaby, Miss Mary Foster, Mr. Leonard Lovejoy, and Mr. Horace Stevens, the programme being conducted by Mr. Stanford Robinson.

## The Choice of a Career.

The talk from Manchester at 11.45 a.m. on Thursday, June 11th, is the beginning of a series for schools on the choice of employment. The first four talks will be given by Mr. E. G. Greenwell, of the Manchester Education Committee, who will deal with the Juvenile Employment Bureau. On July 6th, Mr. E. Nisbet, a member of the Textile Institute, will speak on "Openings in the Cotton Trade." On July 18th, the advantages of a career in the Merchant Service will be put forward by Mr. T. Whyman, District Secretary of the Shipping Federation.

## "The Dance Thro' the Ages."

The title of the Belfast programme for Saturday, June 13th, is "The Dance Thro' the Ages." They will begin in ancient Greece, and will arrive at modern dance music by way of morris dances, American Indian dances, the elegant measures of the eighteenth century, barn dances, lancers, and the gopak.

## Æolian Players from Chelmsford.

Listeners to Chelmsford on Tuesday, June 16th, will hear the Æolian Players, who are organized by Mr. Gordon Bryan, the pianist, whose programme of unusual chamber music some time ago was generally acclaimed. His programme this time will include, in addition to chamber music, various items by the recitalist, Miss Anne Thursfield, who will sing three old English songs for voice and viola written by Rebecca Clarke, who plays the viola. The instrumentalists in the combination are Miss Constance Izzard (violin), Miss Rebecca Clarke (viola), Mr. Joseph Slater (flute), and Mr. Gordon Bryan (pianist).

## The Coalmine Broadcast.

The coalmine broadcast from Sheffield will take place on June 27th, from 8 to 8.30 p.m. An attempt will be made to convey the atmosphere and dangers of the pit, as well as something of the lighter side of a miner's life.

## Shakespeare at Dundee.

Mr. William Macready and Miss Edna Godfrey, Turner will re-visit Dundee on Friday, June 19th, when they will give their Shakespearean presentation. Miss Catherine Paterson, mezzo-soprano, will sing a number of Shakespearean songs, and the music of the period will be embodied in the work of the Station Trio.

## "The Three Musketeers."

On Friday, June 19th, the Glasgow programme includes the first of four episodes taken from *The Three Musketeers* and prepared for broadcasting by Mr. M. M. Dewar and Mr. George Ross.

## Patriotism at Plymouth.

In the patriotic programme to be given at Plymouth on June 19th, Miss Ffline de la Cote (soprano) and Mr. Walter Belgrave (bass-baritone) will be supported by the Band of the 2nd Batt. South Staffordshire Regiment in songs and selections of English, Irish, Scottish and Wales, concluding with Elgar's "Pomp and Circumstance." "Land of Hope and Glory" will be sung by Mr. Belgrave.

## Stoke-on-Trent Items.

Tom Cameron's Concert Party will be heard at Stoke-on-Trent on Friday, June 19th, in a special programme of solos, duets, and quartets from musical comedy. On Friday, June 26th, a programme of operatic excerpts will be given by Miss Winifred Brady (soprano), Miss Ethel Freyre (contralto), Mr. Jack Wright (tenor), and Mr. Bernard Ross (baritone).

On Sunday, June 21st, the Studio Service will be conducted by the Rev. J. Sadler Rees, the Superintendent Minister of the Stoke Wesleyan Church.

## Huddersfield Artists at Leeds.

A light programme will be given from Leeds-Bradford entirely by Huddersfield artists on Friday, June 19th. Mr. T. W. Rawson, an actor and entertainer, well known in the North, will occupy the concluding half hour, from 10.30 to 11, with selections from his repertoire of humorous stories and imitations of famous actors.

## Tones of To-Day.

Period Programmes such as "Sweet Laverdax" and "Pre-War Reminiscences" have been so successful at Cardiff that a new series, entitled "Popular Music of the Moment," is now being given. The second programme of this series will be broadcast on Saturday, June 13th, when the artists will include Mr. John Collinson and Miss Grace Daniels.

## Edinburgh Helps a Settlement.

The Penance Settlement of Edinburgh recently suffered a disastrous fire. The Edinburgh Station promptly organized a special concert in the Usher Hall. As a result, the sum of £250 has been handed over to the Rev. J. Harry Miller, C.B.E., B.D., Warden of the Settlement. The Lord Provost of Edinburgh and Lady Sleigh took special interest in this concert.

## Sport at Cardiff.

Two Welsh Rugby Football celebrities are broadcasting from Cardiff in June. R. T. Gabe, who partnered Gwyn Nicholls in the great Rugby struggle against the "All Blacks" in 1905, will give a talk on golf, on June 27th. Mr. Gabe is captain of the Badyr Golf Club and knows as much about golf as he does about Rugby. On June 20th Mr. R. A. Cornish, the Cardiff and Welsh International Rugby player, will discuss "The Growth and Development of Baseball in South Wales."

## Sunday Afternoon Transmissions.

On and after Sunday, June 14th, the afternoon transmissions will revert to 3.30 to 5.30. A few weeks ago they were changed from 4 to 6 experimentally, in response to the desire of those listeners who complained that the earlier transmission interfered with their traditional Sunday afternoon slumber. In practice, the new arrangement has had the effect of attracting a much larger volume of criticism. As this is a problem which can be solved purely on the basis of the desire of the majority of listeners, the B.B.C. will revert to the previous practice.



# PEOPLE YOU WILL HEAR THIS WEEK.



Miss DAISY KENNEDY (Solo Violin) will broadcast fromournemouth on June 11th.



Miss HARRIET BENNETT (Soprano), who will broadcast from London on June 16th.



Miss MAUDIE GOOSSENS (Solo Harp) will broadcast from Cardiff on June 21st.



Mr. LEON GOOSSENS (Solo Oboe) is a popular contributor to broadcast programmes.



Mr. GEORGE BERNARD SHAW.

MR. GEORGE BERNARD SHAW, whose fine voice has already been heard by radio, is to debate with Mr. Hiram Bellon the question, "What is Coming?" from London on Tuesday, June 9th. Listeners have a rare treat before them, for the clash of wits of these two brilliant speakers is bound to be well worth hearing, and there is something about the title of the debate that arouses one's keenest expectancy. Mr. Shaw is sure to give an answer, or answers, to the question that will lead to much discussion. Mr. J. C. Squire will be in the chair.



Miss GRACE IVELL and Miss VIVIAN WORN will broadcast comedy duets from London on June 13th.



Mr. E. SIMS HILDITCH, who will broadcast from Manchester on June 27th.



Mr. FODEN WILLIAMS (Entertainer), who will be heard from London on June 13th.



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## COLERIDGE-TAYLOR'S "HIAWATHA."

(LONDON, MONDAY—S.B. TO ALL STATIONS EXCEPT "5XX.")

COLERIDGE-TAYLOR'S *Scenes from the Song of Hiawatha* (from Longfellow's Poem) are three in number: (1) *Hiawatha's Wedding Feast*, (2) *The Death of Minnehaha*, and (3) *Hiawatha's Departure*. These three *Scenes* were not originally planned as a whole; they are quite distinct entities, though one cannot fail to notice that certain musical phrases which are used recurrently in each *Scene* recur to some extent in the other *Scenes*.

In following the description given below, it must be assumed that the Chorus (or, occasionally, part of the Chorus) is singing, except when otherwise stated.

### I. HIAWATHA'S WEDDING FEAST.

Preparations are made for the wedding of "the gracious Hiawatha" and Minnehaha, "the lovely Laughing Water."

*You shall hear how Pau-Puk-Keewis,  
How the handsome Yeandare,  
Danced at Hiawatha's wedding.*

*Sumptuous was the feast Nokomis  
Made at Hiawatha's wedding.*

After the feast, Nokomis, the old nurse, said:  
"O Pau-Puk-Keewis,

*Dance for us your merry dances."*

His dance begins with "a solemn measure" and ends in a whirl. There comes a great contrast.

*Then said they to Chibiabos,*

*"Sing to us, O Chibiabos!  
Songs of love and songs of longing."*

In a Tuxon Solo he sings one of the most expressive love-songs ever written, the well-known *Oumay! Awake, beloved!*

He is followed by "Iagoo, the great boaster," who tells "his immeasurable falsehoods."

*Such was Hiawatha's Wedding,  
Thus the wedding-banquet ended,  
And the wedding-guests departed,  
Leaving Hiawatha happy  
With the night and Minnehaha.*

### II. THE DEATH OF MINNEHAHA.

The opening section is marked "Slow, lamenting." Winter and famine are come. There is a change to "Quick, mysterious," as *Into Hiawatha's wigwam* Come two silent guests and gloomy.

BARTON SOLO:

*And the foremost said, "Behold me!  
I am Famine, Buckadama!"*

SOPRANO SOLO:

*And the other said, "Behold me!  
I am Fever, Ahkosewin!"*

Minnehaha is stricken down by them, and Hiawatha rushes forth into the empty forest with his great bow, crying out:—

BARTON SOLO:

*"Glitch Munilo, the Mighty,  
Give your children food, O father!"*

But there comes no answer, and he wanders all day long. Meanwhile, Minnehaha lies dying, watched by the aged Nokomis. She cries:—

SOPRANO SOLO:

*"Hark!" she said, "I hear a rushing,  
Hear a rushing and a rushing,  
Hear the falls of Minnehaha  
Calling to me from a distance!"*

*"Hiawatha! Hiawatha!"*

Hiawatha, in the forest, hears the cry, and hastens back, only to hear Nokomis wailing:—

*Wahonamin! Wahonamin!*

*Would that I had perished for you!*

Hiawatha's outburst of grief is followed by the BURIAL OF MINNEHAHA, and, finally, HIAWATHA'S FAREWELL TO MINNEHAHA (Bartone Solo). His song is echoed by the people.

### III. HIAWATHA'S DEPARTURE.

A SOLO SOPRANO tells how:—

*Spring had come with all its splendour.*

Then the CHORUS sings of the return of Iagoo, the boaster, from his wanderings.

In a Tuxon Solo, Iagoo tells what he has seen, whilst the people interject, "Kaw! we don't believe it!" But his message is of the coming of a great canoe with a hundred warriors. And Hiawatha laughs not, and says that:—

BARTONE SOLO:

*"True is all Iagoo tells us;  
I have seen it in a vision.*

*Glitch Munilo, the Mighty,  
The Great Spirit, the Creator,  
Sends them hither on his errand."*

He bids his people welcome the white men.

The CHORUS sings of Hiawatha waiting:—

*At the doorway of his wigwam,  
In the pleasant summer weather.*

SOLO SOPRANO enters with:

*From the brow of Hiawatha  
Gone was every trace of sorrow.*

*Towards the sun his hands were lifted,  
and continues:—  
O'er the water floating, flying,  
Something in the hazy distance,*

*Was it Shingebis, the diver?  
Was it the pelican, the Shada?*

CHORUS replies:—

*It was neither goose nor diver,*

*But a birch-canoe with paddles,*

*Came the Black-Robe chief, the Prophet.*

The white men land. Hiawatha greets them (BARTONE SOLO), and the Black-Robe (Chief) replies (Tuxon Solo).

CHORUS then sings how Hiawatha and the chiefs took in the Black-Robe chief, who, in a Tuxon Solo, gives his message of the Virgin Mary. And her blessed Son. They reply (CHORUS):—

*"We will think on what you tell us."*

And the white men rest in the wigwam. Hiawatha rises softly. He goes into the village, and says farewell to the people, bidding them listen to the white men.

The CHORUS ends the *Scene*, telling how Hiawatha stepped into his birch-canoe and set out towards the evening sun; how the people watched him sail "into the fiery sunset," and sang farewell to him.

### "RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gift lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 3-11, Southampton Street, Strand, London, W.C.2.

## Listeners' Letters.

(All letters to the Editor must bear the name and address of the writer. Anonymous contributions will not be considered. The Editorial address is 3-11, Southampton Street, Strand, London, W.C.2.)

### Look to Your Set!

DEAR SIR,—I am rather critical, and the word "perfect" is one which I hesitate to use, but if any radio transmission has ever almost reached perfection it was the recent broadcast from Odessa's Cabaret. The voice of the violin was wonderful, so unlike that "wrapped up-in-cotton-wool" effect one gets from the studio; in fact, the whole thing was just natural.

I know that many receiving sets provide a sort of echo effect which is not in the transmission. I am convinced that until the public are educated to the use of resistance coupling, loud-speaker reception will not be satisfactory. The pity is that the listener with the average multi-valve receiving set, is incapable of appreciating the excellent stuff which the B.B.C. so frequently sends out.

Yours, etc.,

H. H. DYER.

Derby.

### Why Do Boys Like Wireless?

DEAR SIR,—Your contributor, Mr. Alce Waugh, in his article on "Wireless and the Modern Boy," states that nothing could bore him more completely, than a visit to a motor works. Just as the appreciation of good music is a matter of taste, so is the pleasure to be obtained from the inspection, or working, of an "intricate piece of machinery," and I extend to Mr. Waugh the same heartfelt sympathy, which I would extend to anyone who is musically deaf.

I beg to differ, too, from him in his statement, that schoolboys in general buy wireless sets "purely as a means of entertainment." I am sure that thousands of schoolboys throughout the kingdom will agree with me when I say that it is generally the parents, and not the boys, who regard wireless merely as a means of entertainment, and that the younger generation show much more interest in the technical side of wireless than their elders.

Yours, etc.,

G. C. LYNN.

Belfast.

### Radio and Good Diction.

DEAR SIR,—Undoubtedly the B.B.C. in general, and its announcers in particular, are to-day amongst the most potent of the influences for the propagation of correct English grammar, diction and pronunciation. It is a recognition of this fact and the importance of the subject in the interests of maintaining the purity of our language, that leads me to venture to utter a mild protest against certain solecisms which the otherwise careful announcers of the B.B.C. have perpetuated of late.

The majority of mispronunciations have been due to a misplacing of tonic accent or stress on the penult, when it should have been placed on the ante penult, i.e., in "irreparable," "irrevocable," "calibre," "capitalism," "contemplate." I have noted also the sounding of the "n" in "condemning," the "t" in "often" and the substitution of a broad for a long "a" in "desperado" and "tornado."

Let me apologize to the susceptibilities of the announcers of the B.B.C., and plead in extenuation of my hypercritical tamerity my desire to see the purity of our language maintained, a desire which I feel sure is shared by the announcers themselves and the officials of the B.B.C. in general.

Yours, etc.,

London, W.C. P. CROSBY CHAMBERLAIN.

(Continued on the facing page.)



## Listeners' Letters.

(Continued from the facing page.)

## "The First Radio Picture."

DEAR SIR,—With reference to Mr. Loudan's article, "The First Radio Picture," in *The Radio Times*, may I draw your attention to the fact that the first picture of listeners using radio apparatus was by Beas Norris Tait, the well-known miniaturist, who exhibited a few months ago at the Patterson Gallery, Bond Street, a painting on vellum, cabinet size, showing a mother and son listening.

Yours, etc.,

AMELIA DEPRIER.

Barnes.

## A Plea For More Poetry.

DEAR SIR,—There must be many listeners, like myself, who have volumes of the poets on their book-shelves but never read them, to whom the combination of great poet, great composer, and great elocutionist in the recent broadcast of Byron's "Manfred" was a revelation, and a delight. This surely is a form of entertainment in which broadcasting is unapproachable—the interpretation by a great artist of a great poet to a listener in his own home with a volume of the poet on his knee.

I would venture to suggest that the B.B.C. give us fewer radio plays and more recitations or declamations like this. Let us hear some Shelley, Keats, or Tennyson.

Yours, etc.,

London, E.C.

"LOW-BROW."

## A Good Idea.

DEAR SIR,—There is no doubt that radio has come to stay, and I think that it is now time that a society was formed on the lines of the Surgical Aid Society, whereby subscribers would be allowed letters pro rata to their subscription. Then, should anyone find a deserving case—say, an aged couple, a bed-ridden person, or even a hospital ward, letters from subscribers would be collected by those interested in the case. A certain number of letters would be required for a crystal set; more for a two-valve set, and so on.

I am sure this idea would be readily taken up by thousands of listeners. A guinea a year is not much, and if it provided four letters, then the subscriber would feel that he or she personally was helping someone to receive a set.

Yours, etc.,

London, S.W.

H. W. J. STORRESS.

## A World Wireless Language.

DEAR SIR,—I have read the article by your contributor, Mr. R. de Poynton, in which he advocates English as the international wireless language.

He says an artificial language comes naturally to no one, that it has to be learned, and that it cannot be acquired merely by living in a particular country for a time. I would like to ask him whether English, which he advocates, comes naturally to a Frenchman, a German, a Spaniard, or a Norwegian? English has to be learned by all foreigners, just as much as Esperanto has to be learned; the only difference being that English will take ten times as long as Esperanto.

As regards the English language itself, I can only mention that the British Association for the Advancement of Science a few years ago held an inquiry into this subject, and came to the definite conclusion that English was unsuitable, not only because it was difficult, but because it would excite national jealousies.

What English would be like if spoken by all countries as the international tongue I am really afraid to imagine. "Pidgin" English is bad enough, but "international" English would be appalling!

Yours, etc.,

Clapton Park, E.

H. A. EYTON.

## When Cupid Failed.

The Story of a Gallant Rescue. By Alfred Heard.

"A H," said the Entertainer, reproachfully, "you've been fighting again! A man in such a prominent position, too! Tut-tut!"

The Tenor smiled somewhat self-consciously. "A black eye does look rather suspicious," he admitted, "but you impute to me a fault of which I am guiltless. As a matter of fact, I was putting up an indoor aerial this morning—to give my wife a little pleasure when I am before the microphone—and had just hitched a length of enamelled seven-twenty-two to an insulated hook. I was pulling on the wire to straighten it out, when the hook parted company with the rafter, and I punched myself in the eye!"

"Dear me!" murmured the Soprano, sympathetically. "I hope it will soon be better; it is such a disfigurement. Apropos of fighting and bruises, do any of you recollect the affair in which Jeanette Pendall, the mezzo-soprano, was the heroine? Jeanette gave up singing when she married Sir Dallas Griffin, the famous South African engineer, some eight months ago. Perhaps the story would not appeal to men, but really, the affair, which was kept very quiet, was so amusing that I cannot help laughing whenever I think of it!"

"Don't waste time, Miss Claire!" boomed the Bass. "I am due to make the microphone tremble in, roughly, ten minutes from now. We know you are dying to tell us the story; I don't suppose any hero have heard it. No! Then kindly proceed."

"Jeanette Pendall," continued the Soprano, "was a favourite wireless artist, as you know, and in addition to a well-trained voice she possessed a most attractive personality. Both pretty and vivacious, she was just the type that would appeal to the average man."

"It was on a summer evening, about eighteen months ago, that Jeanette was attacked by two men as she was leaving the Belchester Studio. She was carrying her music-case in her right hand and her silver chain purse, containing about ten pounds, in her left. The two men, who were well-dressed, came up behind her very silently and then walked alongside, one on either side. The man on her right hand seized her wrist and held it firmly, while the other whispered, or rather hissed, in her ear: 'Hand over your purse quietly and nothing will happen. If you don't, I'll knock you silly, and take it!'

"Hang it all!" exclaimed the Bass, starting up from his chair and clenching his fists, "was there nobody about to go to her assistance?"

"Don't get excited, Mr. Lennox," said the Soprano, reprovingly, "and don't interrupt me if you want to hear the rest of the story. Now, obviously, the men thought to intimidate Jeanette, and expected her to hand over the purse and allow them to get away scot free, but their plan miscarried. Jeanette gave a loud scream as the man finished his recitative, as I may call it, and fainted."

"When she came to, she discovered that she was being supported by a very good-looking young man, who explained, as soon as he was assured that she had recovered, that he had arrived just as the two men were attacking her, and that having studied boxing under an eminent professor, he had expostulated with them in such fashion that they had been loath to stay and argue the matter out. The handsome stranger gave her to understand that, as she needed attention in her fainting condition, he had been unable to detain the miscreants,



having his hands full, so to speak. The latter statement caused Jeanette to blush becomingly and gently withdraw herself from the protecting arm.

"Having duly thanked her rescuer, Jeanette expressed a desire to know his name, and was informed that it was Arthur Smith. The information was accompanied by an earnest request that permission be accorded for a personal visit to

satisfy the solicitous Mr. Smith that no ill-effects had resulted from the affair. Jeanette was impressed by the gentlemanly bearing and modest demeanour of her deliverer, and, after a few moments' hesitation, gave the desired permission. She was gratified to discover that her name was quite familiar to Mr. Smith, who confessed to being a wireless enthusiast.

"A day or two later, while Jeanette was enjoying an afternoon cup of tea with an elderly aunt, Mr. Smith arrived and, after the usual polite inquiries, accepted an invitation to join his hostess at tea. The acquaintance ripened during the ensuing hour, and before Mr. Smith left it was obvious that he was smitten by Jeanette's personal charm. It must be confessed, also, that Jeanette found the young man's conversation much above that of the average young man she had met."

"And did Miss Pendall invite Mr. Smith to call again, Miss Claire?" said the Contralto, somewhat impatiently.

Glancing at the clock, the Soprano saw that the Bass was due to sing in two minutes, and continued hurriedly: "Somewhat to Jeanette's surprise, Mr. Smith seemed anxious to discover, in a tactful way, her exact age! Anyway, she was young enough to have no desire to conceal it, and enlightened him. He expressed a hope that she would allow him to wait on her—the expression struck her as somewhat peculiar—in the near future, and she promised to let him know when she would be free."

The next morning her charwoman arrived unusually early, and, with a beaming face, exploded the mine!

The Entertainer jumped. "Exploded the mine!" he gasped.

The Soprano ignored the interruption.

"I needn't say how delighted I was, miss," said the charwoman, "when my son Harthar told me 'ow 'e 'ad saved your life from those wicked villuns wot didn't ought to be allowed to go about bashing folks in the way they do somethin' shockin'. Harthar always was a studious lad, an' w'en 'e got a job as a insurance hagent, I was as proud as Punch an' Judy! 'E was agittin' together of a lot o' papers with figgers on 'em, w'en I left 'ome. 'E wanted to show 'em to you, 'e said.'"

The Bass hastily seized his music and, with shaking shoulders, passed through the studio door.

A LISTENER has written to the B.B.C. explaining that a pear tree which had borne plentiful fruit for the previous forty years has yielded practically no fruit at all during the past two years, during which time it has been used as an aerial pole. This listener is wondering whether the decline in the production of his pear tree is in any way related to its new function as an aerial support. The probability is that there is no connection. The B.B.C. will be glad to hear if there are any other similar recorded cases.



# WIRELESS PROGRAMME—SUNDAY (June 7th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 489.**

**2LO LONDON. 365 M.**

**Organ Recital.**  
*S.B. to other Stations.*  
Relayed from  
The Bushopgate Institute.  
**REGINALD GOSS-CUSTARD**  
(Solo Organ).  
**JUDY WREN** (Soprano).  
**BARRINGTON HOOPER** (Tenor).  
**ALFRED BARKER** (Solo Violin).  
The Organ.  
4.0. Marche Triumphantale ..... *Cyrenian*  
Scherzo in A Flat ..... *Burrows* (48)  
Judy Wren.  
"Hark, Hark the Lark" ..... *Schubert*  
"Dream o' Day Jil" ..... *Edwards German* (15)  
5.25. Alfred Barker.  
Russian Melody ..... *Napawank*  
La Gitana ..... *Kreidler* (59)  
Barrington Hooper.  
Recitative, "Thanks" ..... *Judas*  
to My Brethren ..... *Maccus* [ *Handel*  
Air, "How Vain is (hearts)" ]  
Man" .....  
The Organ.  
"Bohemian" ..... *Waldenholme*  
"Menuet Antique" ..... *Walling*  
5.0. Judy Wren.  
"Will Ye No Come Back" ..... *Tradition*  
Again ..... *Scotch*  
"The Queen's Maids" .....  
"Annie Laurie" .....  
Alfred Barker.  
Chanson-Meditation ..... *Coltrant*  
La Capricieuse ..... *Elgar*  
Barrington Hooper.  
"My Lovely Celia" .....  
"Phyllis Has Such" ..... *arr. Lane Wilson* (9)  
"Charming Graves" .....  
"Love's Philosophy" ..... *Roger Quilter* (9)  
5.30. The Organ.  
Allegretto in B Flat ..... *Lourens* (48)  
Finale from 6th Symphony ..... *Widor*

5.45-6.0. Captain J. C. JACKSON.  
"With the Harmony to Labrador."  
*S.B. to all Stations.*  
8.30.—Hymn, "Holy, Holy, Holy" (A. and M., No. 360).  
Bible Reading.  
Anthem, "Great Lord of Lords"  
*Orlando Gibbons* (50)  
Address: The Rev. G. P. M. MARYON-WILSON, of the Magdalen College (Oxford) Mission, Somers Town, N.W.  
Hymn, "Bright the Vision That Delighted"  
(A. and M., No. 161).

9.0. **DE GROOT**  
and  
**THE PICCADILLY ORCHESTRA.**  
Relayed from  
The Piccadilly Hotel, London.  
*S.B. to all Stations.*  
10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra.  
10.30.—Close down.

**SIT BIRMINGHAM. 479 M.**

4.0-6.0. **Chamber Music Programme.**  
**ALICE VAUGHAN** (Contralto).  
**ALBERT SAMMONS** (Solo Violin).  
**WILLIAM MURDOCH** (Solo Pianoforte).  
Albert Sammons and William Murdoch.  
Sonata in G Major, Op. 30, No. 3 ..... *Beethoven*  
Allegro Assai, Ter-po di Minuetto, Allegro Vivace.

Alice Vaughan.  
"Spring Touched Meadows" ..... *Nicholls*  
"Eldorado" .....  
"The Mountain Squirrel" .....  
William Murdoch.  
Berceuse .....  
Valse in E Minor .....  
Ballade in A Flat .....  
Albert Sammons.  
"Hymn to the Sun"  
*Rimsky-Korsakov-Kreidler* (59)  
"Cherry Ripe" ..... *Cyrd Scott* (59)  
"Caprice Viennois" ..... *Kreidler* (59)  
Alice Vaughan.  
"Indian Lament" .....  
"Coming of Love" ..... *B. Kennan Vaughan*  
"A Lullaby" .....  
Albert Sammons and William Murdoch.  
Sonata in G Major ..... *Lekku*  
Très Modéré; Très lent; Très animé.

8.30. Studio Service.  
Hymn, "There is a Land of Pure Delight" (A. and M., No. 536).  
Bible Reading.  
Anthem, "Sing, O Heaven" ..... *Sullivan*  
Religious Address by the Rev. H. D. NELSON, St. Saviour's Church, Salford.  
Hymn, "Children of the Heavenly King" (A. and M., No. 547).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

**6BM BOURNEMOUTH. 386 M.**

4.0. ORCHESTRA.  
Relayed from the  
Pangloss Café, Southampton.  
Musical Director, ARTHUR PICKETT.  
March, "Barbaric" ..... *Zucca*  
Overture, "Prometheus" ..... *Beethoven*  
"Valse des Blondes" ..... *Ganne* (29)  
GEORGE ELLERY (Burlstone).  
Song, "Invictus" ..... *Bruno Hahn* (5)  
The Orchestra.  
Selection, "L'Enfant Prodigue" ..... *Wormes*  
EVA THORNE (Mezzo-Soprano).  
"The Flower Song" ..... *Garnand* (15)  
"Slave Song" ..... *Terran Del Riego* (15)  
The Orchestra.  
Entr'acte, "The Voice of the Bell"  
*Lugoni* (56)  
ARTHUR PENMAN (Solo Cello).  
"Northern Romance" ..... *Bokan* (43)  
The Orchestra.  
Selection, "The Lily of Killarney" ..... (36)  
George Ellery.  
"Onaway, Awake, Behaved" ..... *Cavca* (46)  
The Orchestra.  
Selection, "Squire's Song" ..... *Boysen* (9)  
SYDNEY PAYNE (Solo Violin).  
"Meditation" ..... *Boch-Glaund*  
Eva Thorne.  
"Sea Stander Song" ..... *Elgar* (9)  
The Orchestra.  
Selection, "Carmen" ..... *Rizet* (46)  
Three Dances ("Nell Gwyn") ..... *German* (15)  
Finale, Trio in D Minor ..... *Mendelssohn*  
5.45-6.0.—Capt. J. C. JACKSON. *S.B. from London.*

8.30. Choir of the  
Church of the Annunciation.  
Choirmaster, S. J. Riat.  
Motet, "Chant illos" ..... *C. Tye*  
Hymn, "My God, How Wonderful Thou Art" (Westminster Hymnal, No. 212).  
The Rev. PERCIVAL TRIGGS, S.J., Religious Address.  
The Choir.  
Hymn, "Come, Holy Ghost" (Westminster Hymnal, No. 47).  
Motet, "Veni Sancte Spiritus" ..... *Folger*

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

**5WA CARDIFF. 353 M.**

4.0-5.45.—ORGAN RECITAL. *S.B. from London.*  
5.45-6.0.—Capt. J. C. JACKSON. *S.B. from London.*  
8.30. Choir of Dalton Street  
Primitive Methodist Church.  
Hymn, "Rock of Ages" (Tune: "Barrington").  
A Short Reading from the Scriptures.  
Hymn, "When Wilt Thou Save the People?" (Tune: "Commonwealth").  
Religious Address: The Rev. WILLIAM BRIGGS.  
Hymn, "Jesus, Still Lead On."  
Final Prayer.

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*  
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—"The Silent Fellowship."  
10.55.—Close down.

**2ZY MANCHESTER. 378 M.**

**Send Programme.**  
THE SALFORD CITY POLICE BAND:  
Conductor, THOMAS WILSON.  
(By kind permission of the Chief Constable).  
DORIS BARROW (Soprano).  
KATHLEEN MOORHOUSE (Solo Cello).  
4.0. The Band.  
March, "Martinique" ..... *Orbinski*  
Overture, "Stendella" ..... *Flotau*  
Doris Barrow.  
"These are They" ("The Holy City") ..... *Gaul* (48)  
"The Wilderness and the Solitary Place"  
*Bontock*  
The Band.  
Xylophone Solo, "Sparks" ..... *Alford* (36)  
(Soloist, P. C. W. J. RIDDELL).  
"The Mill in the Forest" ..... *Edenberg* (9)  
Spanish Caprice, "Moraima" ..... *Epinoan* (36)  
Kathleen Moorhouse.  
"Elegie" ..... *Fauré*  
Two Old French Dances ..... *Marius* (16)  
The Band.  
Fantasia, "Sunday Morning on Parade"  
*Hume* (9)  
Doris Barrow.  
"Elegie" ..... *Muscatelli* (4)  
Recit. and Air, "With Verdure Clad"  
("The Creation") ..... *Haydn*  
Kathleen Moorhouse.  
"Allegro Spiritoso" ..... *Sennell* (58)  
"After a Dream" .....  
"Bichiente" ..... *Fauré* (46)  
The Band.  
Excerpts from "Cavalleria Rusticana"  
*Verdi*

5.45-6.0.—Capt. J. C. JACKSON. *S.B. from London.*  
8.0.—S. G. HONEY: Talk to Young People.  
8.20.—Hymn, "Holy, Holy, Holy" (English Hymnal, No. 163).  
Religious Address by the Rev. B. GODFREY, Vicar of Patricroft.  
Anthem, "If Ye Love Me."  
Bible Reading.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 482.



# Sunday's Programme.

(Continued from the facing page.)

Hymn, "God is Working His Purpose Out" (English Hymnal, No. 548).  
Hymn, "Sun of My Soul" (English Hymnal, No. 274).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.  
10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

## 5NO NEWCASTLE. 403 M.

3.30.—Afternoon Service, relayed from Durham Cathedral.  
4.30-5.45.—ORGAN RECITAL. S.B. from London.  
5.45-6.0.—Capt. J. C. JACKSON. S.B. from London.  
6.30.—Service, relayed from St. John's Church.

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.  
10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

## 2BD ABERDEEN. 495 M.

MAVIS BENNETT (Soprano).  
JULIEN ROSETTI (Pianoforte).  
THE WIRELESS QUARTET.  
4.0. The Quartet.  
Two Movements from Quartet in C Major, No. 39 ("The Bird") ..... Haydn  
Mavis Bennett.  
"Ab lo so" ("The Magic Flute") ..... Mozart  
"Dear Sam" .....  
"My Heart Ever Faithful" .....  
Julien Rosetti.  
"Sonata Appassionata" ..... Beethoven  
Ave Maria, Andante con moto, Allegro ma non troppo.  
"Papillons" ..... Schumann  
Mavis Bennett.  
5.0. "Weep You No More, Sad Fountains" ..... Stanford Robinson  
"As When the Dove Laments" ..... Handel  
"When Celia Sings" ..... Moir (13)  
Julien Rosetti.  
Ballade in F Major, No. 2 .....  
Nocturne in D Flat ..... Chopin  
Study in G Flat .....  
Waltz in A Flat, Op. 42 .....  
"The Island Spell" ..... Ireland (5)  
"Devotion" ..... Schumann-Liszt  
5.45-6.0.—Capt. J. C. JACKSON. S.B. from London.

8.30. St. Nicholas' United Free Church Choir.  
Hymn No. 583, "By Cool Siloam's Shady Hill."  
Anthem, "Comes At Times a Stillness As of Even."  
The Rev. STEPHEN BAND, D.A., St. Nicholas' United Free Church: Religious Address.  
The Choir.  
Hymn No. 539, "Beyond the Holy City Wall."  
Hymn No. 617, "Saviour, Again to Thy Dear Name We Raise."

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.  
10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

(Continued at foot of next column.)

# HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## 5XX 1,600 M.

SUNDAY, June 7th.

4.0-6.0. } Programmes S.B. from London.  
8.30-10.30. }

MONDAY, June 8th.

6.0-8.0.—Programme S.B. from London.  
THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Ministry.)  
Director of Music: Flight-Lieut. J. AMERS.  
ALICE VAUGHAN (Contralto).  
HOWARD FRY (Baritone).  
VERA ASHE ("Yvette, the Quaint Comedienne").  
JOCK WALKER (Entertainer).

8.0. The Band.  
March, "Bond of Friendship" ..... J. MacKenzie-Rogan (15)  
"Woodland Sketches" ..... MacDonell (34)  
"To a Wild Rose" ..... In Autumn .....  
"Uncle Remus" ..... Will of the Wisp .....  
"To a Water Lily" ..... Told at Sunset .....  
Alice Vaughan.  
"Still as the Night" ..... Böhm (43)  
"O That It Were So" ..... Frank Bridge (16)  
"Rest at Eventide" ..... Baynton Power  
Howard Fry.  
"Song of the Volga Boatmen" .....  
Chopin-Koenigsmann (10)  
"The Desert Lover" ..... M. F. White (58)  
The Band.  
Selection from the Ballet, "Coppélia" ..... Delibes

9.0. Jock Walker  
in  
Scotch Songs and Stories.  
The Band.  
9.15. Piece de Salon, "First Heart Throbs" ..... Edenberg (36)  
"The Nightingale and the Frog" .....  
"Pas des Fleurs" ("Flower Dance") ..... Delibes  
Alice Vaughan.  
"Homing" ..... Del Negro (15)  
"Two Bright Eyes" ..... Chisham (4)  
"My Treasure" ..... Joan Trembles (01)  
Howard Fry.  
"The Fishermen of England" ..... Montague Phillips (15)  
"The Fortune Hunter" ..... Willaby (9)  
Vera Ashe.  
"Yvette Goes Shopping."

9.0. Jock Walker  
in  
Scotch Songs and Stories.  
The Band.  
9.15. Piece de Salon, "First Heart Throbs" ..... Edenberg (36)  
"The Nightingale and the Frog" .....  
"Pas des Fleurs" ("Flower Dance") ..... Delibes  
Alice Vaughan.  
"Homing" ..... Del Negro (15)  
"Two Bright Eyes" ..... Chisham (4)  
"My Treasure" ..... Joan Trembles (01)  
Howard Fry.  
"The Fishermen of England" ..... Montague Phillips (15)  
"The Fortune Hunter" ..... Willaby (9)  
Vera Ashe.  
"Yvette Goes Shopping."

(Continued from the previous column.)

## 5SC GLASGOW. 422 M.

S.B. to Edinburgh and Dundee.  
JOHN PEBBLES CONN (Violin).  
MARY FERRIER (Soprano).  
HERBERT A. CARRUTHERS (Pianoforte).  
JAMES NEWALL (Tenor).

4.0. John Pebbles Conn and Herbert A. Carruthers.  
Sonata in F Major ..... Grieg (5)  
4.30. Song Cycle, "In Lotus Land" ..... Orlando Morgan (4)  
"Listening" ..... Maurice Ravel (19)  
4.35. Herbert A. Carruthers.  
Chromatic Fantasia and Fugue ..... Bach  
(By Request.)  
Introduction and Rondo Capriccioso ..... Mendelssohn  
4.55. James Newall.  
Elegie ..... Maerck (4)  
Serenade ..... Schubert  
"Mary of Auldendale" ..... L. Wilson (9)  
"By Wenlock Town" ..... Janet Hamilton (71)  
"In An Arbour Green" ..... Peter Warlock (52)  
5.10. John Pebbles Conn.  
"Albanella" ..... Wagner-Wilhelms  
Preludium and Allegro ..... Pugnani-Krull (59)  
Legende ..... Wieniawski

5.30. Mary Ferrier.  
"Hallelujah" ..... Ferdinand Hummel (16)  
"Lovers in the Lane" ..... Lisa Lehmann (9)  
"A Pastoral" ..... A. L. (8)  
5.45-6.0.—Capt. J. C. JACKSON. S.B. from London.  
6.30. Studio Service.  
Choir, Psalm No. 84, Verses 1 to 3 (Tune "Harrington"), No. 6B.  
Scripture Reading.  
The Rev. W. NEWMAN JAMES, St. John's Wesleyan Church: Religious Address.  
Choir, Psalm No. 145, Second Version (Tune: "Duke Street"), No. 2.  
Prayer.  
Choir, Psalm No. 84 (Tune: "St. George's, Edinburgh").  
8.0-10.10.—Programme S.B. from London.  
9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.  
10.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Local News.  
10.15.—De Groot and the Piccadilly Orchestra (Continued).  
10.30.—Close down.

The Band.  
"In a Persian Market" ..... Kestley (10)  
"The Hussar's Ride" ..... Spindler (48)  
10.0-10.30.—Programme S.B. from London.  
10.30-11.30.—THE SAVOY BANDS. S.B. from London.

TUESDAY, June 9th.  
8.30-8.30.—Programme S.B. from London.  
8.30 (approx.)—9.45.  
ROYAL FREE HOSPITAL FESTIVAL DINNER at the GUILDHALL, CITY OF LONDON, The Right Hon. Lord RIDDELL, President, in the Chair.

9.45-11.0.—Programme S.B. from London.  
WEDNESDAY, June 10th.  
6.30-8.30.—Programme S.B. from London.  
THURSDAY, June 11th.  
6.0-8.0.—Programme S.B. from London.  
8.0. An Hour From Margate. Relayed from the Winter Garden.

Reminiscences of Vienna.  
VICTOR BEIGEL (Tenor).  
WINIFRED SMALL (Solo Violin).  
THE WIRELESS ORCHESTRA.  
The Orchestra.  
9.0. Selection, "Gipsy Love" ..... Lehar (15)  
Winifred Small.  
"Caprice Viennoise" ..... Kruller (59)  
"Liebeslied" .....  
"Hungarian Dance in G Minor" ..... Brahms-Jochims (43)  
The Orchestra.  
Waltz, "The Blue Danube" ..... Strauss  
9.35 (approx.). Victor Beigel.  
"Der Fischerlied" (Popular Songs of Viennese Cabaret).  
The Orchestra.  
Waltz, "Artist's Life" ..... Gangl  
Czardas ..... Michels (36)  
10.0-10.30.—Programme S.B. from London.  
10.30-11.30.—THE SAVOY BANDS. S.B. from London.

FRIDAY, June 12th.  
6.0-11.0.—Programme S.B. from London.  
SATURDAY, June 13th.  
6.0-8.0.—Programme S.B. from London.  
8.0-10.0.—The opera "FAUST" S.B. from Manchester.  
10.0-10.30.—Programme S.B. from London.  
10.30-12.0.—THE SAVOY BANDS. S.B. from London.

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10.0-10.30.—Programme S.B. from London.  
10.30-12.0.—THE SAVOY BANDS. S.B. from London.

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 502.



# THE CHILDREN'S CORNER.

NEWS FROM THE  
AUNTS AND UNCLES.

## Wanted: More Members.

**L**ONDON Radio Circle calling! As many of you know, the Circle is now going to go ahead fast. Fifty were added to the family every day in the first week of the fresh invitation for members. There's lots more room; everybody who listens to London should join. It may quite well happen that far-away nephews and nieces may be members of a nearer station, but if they are really and truly listeners to the London Station, there's no reason why they shouldn't be members of the London Radio Circle as well.

Uncle Rex and all the other Uncles and Aunts are busy laying plans for the Circle. Meetings are wanted in different districts, and country walks—and what about a picnic in Kensington Gardens? Besides these plans, there are lots of ways in which the Circle can be useful—helping children in hospitals is one. So, all you London Station nephews and nieces who are not yet members of the Circle, make haste to send in your names and addresses and a postal order for it, each. Then you'll get your badge and then we can really get going!

## "Guess-Tunes" and Competitions.

Uncle Jeff's "Guess-tunes" have brought lots and lots of letters saying what the music sounds like. It is hoped to arrange something of this kind at least once a month.

Lots of splendid ideas were sent in for the "Ideal Children's Corner Programme Competition." The Uncles and Aunts will act on them as far as possible.

It has been quite fun reading the suggestions made for the ending of the "Explorer-Up-a-Tree" story.

There is going to be a competition once a month, and everybody will be given a chance to compete in one or another of them.

On Monday, June 15th, Auntie Sophie's music will be items "By Request." If you have any special pieces which you want played, send in the titles. It is, of course, impossible to play

everything that is asked for, but Auntie Sophie will put in as many as she can.

## The Story of Agnes Green.

Aunt Una, of Newcastle, recently told the story of Agnes Green, a little girl nine years old, who looked after her young brothers and sisters, including twin babies, while they were snowed up for several days at Bles Tarn Ghyll, near Groomere. Their father and mother had perished in the snow. The poet Wordsworth wrote an epitaph on them, and kind neighbours adopted the children. Wordsworth's sister, Dorothy, took one of them. When Queen Charlotte heard of Agnes' bravery, she and her daughters headed a subscription for the children.

Now comes the sequel. Aunt Una has received a letter from the grand-daughter of the child who lived with Dorothy Wordsworth. This lady was listening in Yorkshire to Newcastle when the story of her grandmother was told, and sent further interesting details of the Green family.

## A Birthday at Aberdeen.

Most children like birthdays! I wonder if you would have enjoyed the birthday party that Uncle Paul gave to the other Aunts and Uncles at Aberdeen the other day? Uncle Paul is very musical, and so was the tea he offered them! There were sonata sandwiches, symphony soufflés, fugue fingers, and Brahms buns. It was the queerest birthday tea they had ever had! But after tea Uncle Paul had the queerest concert he'd ever listened to. He had to sit right through the first performance of a fantasia for piano and drums composed in his honour by the Station guinea-pig!

Uncle Paul is really quite thankful that he has no more than one birthday a year, and the other Aunts and Uncles are wondering what celebrations are in store for them!

## Helping "Dr. Sunshine."

Did you ever hear of anyone doing good by buying bricks? Well, that is what the members of Aberdeen Radio Circle are doing. The bricks

are for the Aberdeen Sick Children's Hospital, which is going to be rebuilt on a beautiful site on the outskirts of the town, where Dr. Sunshine can visit the children and help to make them well.

The Radio Circle members have contributed many thousands of bricks already, and the cement to hold them together, and they are persuading other people to help, too.

In the winter the Aberdeen children paid for many pairs of boots for poor children, so that this is not their first venture in "trying to do good."

## "Chief Thundervoice."

Uncle Edgar and Uncle John, of Birmingham, have been both recently honoured by a communication from "Chief Thundervoice" and his "Squaw." The redoubted Chief hopes soon to call at Birmingham Station to collect scalps, and the squaw suggests that if Auntie Phil cannot possibly show Snooky the error of his ways, Uncle Joe should be called upon to take him under his care and firm supervision. All preparations are being made to receive these visitors with the ceremony which their rank requires.

## Can You Solve This?

A customer entered a bootmaker's shop and purchased a pair of boots, value 15s. He handed the bootmaker a cheque for 25s. The bootmaker was unable to give the necessary change, so went to a shopkeeper next door, handed over the cheque for 25s. and received cash. The customer, therefore, got a pair of boots and 10s. change.

A little later the shopkeeper came into the bootmaker and said, "Look here! this cheque is worthless, I demand my 25s. back"; whereupon the bootmaker had to borrow 25s. from a friend to repay the shopkeeper. The boots actually cost the bootmaker 11s. How much did he lose?

This competition was given out recently at the "Teens' Corner at Dundee Station, and brought in a host of varied answers. Can you give the correct one?

## THE PRINCE WHO TURNED IN HIS TOES.

By LANGFORD REED.



Long reins attached to the toes of his boots.

you do when occasion demands.

But, alas! he would turn his toes in.

Most babies are inclined to do the same, I understand, but Prince Humphrey continued to turn them in long after he was a baby, and would take very little trouble to correct his falling. He would make an effort when spoken to, but as soon as his attention was attracted by something else, his big toes would be almost touching each other, again, and his heels as wide apart as ever. Had he been an ordinary boy, he might have made a serious effort, but,

being a Prince, most people flattered him and declared that his style of walking was superior to that of most young lads.

As a last resource, the King and Queen called a meeting of the wisest men in the kingdom, to ask their advice. They propounded all manner of remarkable theories and proved by calculations worked out to hundreds of decimal points that their remedies ought to prove successful, even if they were not.

One Professor, who had seven letters after his name, suggested that steel toe-caps should be affixed to the Prince's boots and that he should take an hour's walk every morning between magnetized railway lines. He claimed that this would result in the feet of his Highness being, irresistibly, drawn apart.

This experiment cost the King a lot of money, not only for the magnetizing (no one appears to have thought of magnetizing the steel-tipped boots instead of the rails), but on account of the railway traffic having to be suspended, and its only result was that the Prince's boots became stuck fast against the rails and he had to take them off before he could walk!

Another impractical idea was that of an old man who proposed that the Prince should practise walking with long reins attached to the toes of his boots and that as he walked he should pull outwardly at the other ends of the reins and thus force his feet to turn out, whether they wanted to or not!

It seems possible that Humphrey might have grown up with feet turned out so much that strangers would have taken him for a film comedian, instead of a Prince, had not a cure

been wrought in a most unexpected way. One morning he rose later than usual and, fearing he would be very late for school, dressed himself quickly and departed in a great hurry. Since his father had lost so much money on the foolish experiment on the railway track, the family had had to give up their motor-cars and so the Prince had to proceed to school by train.

On this particular morning he was much astonished when nearly everyone he encountered complimented him in the way he turned out his toes. Even the tram-conductor said: "Pleased to see your toes have turned out at last, your 'Ignorance'!" and his schoolmaster exclaimed: "Well done, your Highness, I knew your Highness could turn out your feet if you tried. Your Highness can take a half-holiday as a reward."

The Prince hurried home to tell his parents, who were so delighted that they gave him a new cricket-bat with an all-cane handle and a real aplice down the middle. Humphrey felt very puzzled, for he was not conscious that he had made any special effort to turn his feet out. It was not until he removed his boots to go to bed that he discovered the mystery—he had put them on the wrong feet!

However, he was so gratified with the effect and the compliments paid him that, after this, he turned his toes out in reality and never turned them in again.

Of course, he ought to have been able to turn them out without having to be prompted by a mistake. I feel sure that if you wished to cure yourself of a fault, you would be able to do so just by making up your mind.



# WIRELESS PROGRAMME—MONDAY (June 8th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 489.

## 2LO LONDON. 365 M.

7.15-8.15. The Station Wind Quartet, Gertrude Bennett (Contralto).  
8.15-9.15. Women's Corner: Sidney Rogers, F.R.H.S., "The Week's Gardening in Brief." Winifred Morris (Contralto).  
9.15-10.15. Children's Corner.  
10.15-11.15. Boys' Brigade, Church Lads' Brigade, and Boys' Life Brigade News. Mr. Arnold R. Churchill (Vice-President, Birmingham Battalion, B.L.B.), on "Athletics."  
11.15-12.15. WEATHER FORECAST and NEWS.  
12.15-1.15. Dr. J. J. SIMPSON, S.B. from Cardiff.  
1.15-2.15. Programme S.B. from London.  
2.15-3.15. Prof. LASCELLES ABERCROMBIE, S.B. from Leeds-Bradford, Local News.  
3.15-4.15. THE SAVOY BANDS, S.B. from London.  
4.15-5.15. Close down.

## 5IT BIRMINGHAM. 479 M.

7.30-8.30. The Station Wind Quartet, Gertrude Bennett (Contralto).  
8.30-9.30. WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "The Week's Gardening in Brief." Winifred Morris (Contralto).  
9.30-10.30. CHILDREN'S CORNER.  
10.30-11.30. Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News. Mr. Arnold R. Churchill (Vice-President, Birmingham Battalion, B.L.B.), on "Athletics."  
11.30-12.30. WEATHER FORECAST and NEWS.  
12.30-1.30. Dr. J. J. SIMPSON, S.B. from Cardiff.  
1.30-2.30. Programme S.B. from London.  
2.30-3.30. Prof. LASCELLES ABERCROMBIE, S.B. from Leeds-Bradford, Local News.  
3.30-4.30. THE SAVOY BANDS, S.B. from London.  
4.30-5.30. Close down.

## 6BM BOURNEMOUTH. 386 M.

7.45-8.45. Cookery Talk to Women by Ada Featherstone. The Byron Band. Ernest Eady (Baritone). H. J. Sherrington (Banjoist).  
8.45-9.45. CHILDREN'S CORNER.  
9.45-10.45. Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
10.45-11.45. WEATHER FORECAST and NEWS.  
11.45-12.45. Dr. J. J. SIMPSON, S.B. from Cardiff.  
12.45-1.45. Programme S.B. from London.  
1.45-2.45. Prof. LASCELLES ABERCROMBIE, S.B. from Leeds-Bradford, Local News.  
2.45-3.45. THE SAVOY BANDS, S.B. from London.  
3.45-4.45. Close down.

## 5WA CARDIFF. 353 M.

2.30-3.0. Organ Recital relayed from the Capitol Cinema.  
3.0-4.0. The Station Trio: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McComb Thomas (Piano).  
4.0-5.0. "SWA'S" "FIVE O'CLOCK."  
5.0-6.0. CHILDREN'S CORNER.  
6.0-7.0. "The Letter Box."

## ALL STATIONS PROGRAMME (except Cardiff and "5XX").

8.0-10.0

## "THE SONG OF HIAWATHA."

Words by Longfellow  
Music by Coleridge-Taylor (48).

STILES ALLEN (Soprano).  
WALTER GLYNNE (Tenor).  
ROY HENDERSON (Baritone).  
THE SUFFIELD CHOIR.  
THE WIRELESS SYMPHONY ORCHESTRA.  
Conducted by Dr. HENRY COWARD.

- I. Hiawatha's Wedding Feast
- II. The Death of Minnehaha.
- III. Hiawatha's Departure.

8.15-9.30. "Topic" Company: "Artistic Treasures."

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON, M.A., D.Sc.,

Housing: "Among Fish: Fish Which Build Nests." S.B. to all Stations.

7.2. Music, S.B. from London.

7.40. Mr. F. J. HARRIES. The Poet

Souley of Wales.

## Well-Known Artists and Works.

ELIS E. SUDDARY (Soprano).  
ALICE SAMMONS (Solo Violin).  
WILLIAM MURDOCH (Solo Pianoforte).  
STANLEY SENS (Solo Harp).  
ELITH PENVILLE (Solo Flute).

8.0. William Murdoch

"Des Abends" (Schumann)

"A Little Waltz" (Schumann)

"Warum" (Schumann)

"Grüde" (Schumann)

8.15. Elith Penville

"Dedication" (Schumann)

"The Walnut Tree" (Schumann)

"Moonlight" (Schumann)

"He of All, the Best, the Dearest" (Schumann)

8.35. Albert Sammons and William Murdoch.

Sonata for Violin and Pianoforte in A

Major (Op. 105) (Schumann)

4. Quadrille (Op. 52) (Schumann)

8.5. Edith Penville.

"La Bar Joie" (Schumann)

"Cousin" 1668-1735, arr. Roland Reiff

1. L'Apprenti

Romance—1663-1764, arr. Roland Reiff

Impromptu, Op. 7 (Schumann)

Scherzo, Op. 52 (Schumann)

9.15. "So Sweet Is Love"

Anon, arr. N. C. Haydn (60)

"Come Lovers, Follow Me"

E. C. Haydn (60)

"Drink to Me Only" (Quilter) (71)

"I've Been Roaming" (Horn) (8)

"Where the Bee Sucks" (Arns) (9)

9.30. "Garden Melody"

Schumann

9.35. Schumann

Feerie: Prelude et Danse Marcel Tournier

Edith Penville

9.45. Berceuse (Schumann)

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

10.10. Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford, Local News.

10.30. THE SAVOY BANDS, S.B. from

London.

11.30. Close down.

## 2ZY MANCHESTER. 378 M.

The Mock Dyke Mills Band. Contralto Arthur C. Pear. Relayed from the Municipal Gardens, Southport.

3.10. Broadcast for Schools. (3.10) M. Albert

Thomson, M.A. (Paris). Reading of

French Literature. (3.45) Mr. James

Hemant, Reading of Shakespeare.

4.0-4.10. Annals Ode (Soprano).

4.10-4.20. Music.

4.20-4.30. CHILDREN'S CORNER.

WEATHER FORECAST and NEWS.

Dr. J. J. SIMPSON, S.B. from Cardiff

7.25-10.10. Programme S.B. from London.

10.0. Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford, Local News.

10.30. THE SAVOY BANDS, S.B. from

London.

11.30. Close down.

## 5NO NEWCASTLE. 403 M.

3.45. Orchestra relayed from Fenwick's Terrace

Tea Room.

4.45. Phyllis Richard (Contralto). "The

Psychology of Sleep," by a Medical

Prof. (2.45)

5.15. CHILDREN'S CORNER.

7.25. Children's Letters.

8.15. School's Half Hour. The London

Tribe. Mr. W. F. Cammidge, R.Sc.

8.30. Farmery Corner. Mr. H. C. Pawson on

The Farm Station.

8.45. Boys' Brigade, Boys' Life Brigade, and

Church Lads' Brigade News.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON, S.B. from Cardiff

7.25-10.10. Programme S.B. from London.

10.10. Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford, Local News.

10.30. THE SAVOY BANDS, S.B. from

London.

11.30. Close down.

## 2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Dance Orchestra. Fein-

ness Topics.

5.10. CHILDREN'S CORNER.

6.10-6.20. News Bulletin. Girl Guides

News Bulletin. C. M. Matthea. Brown

Owl, Fish Pack, on "Brownie Outings."

6.30. Steadman's Symphony Orchestra, relayed

from the Electric Theatre.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON, S.B. from Cardiff.

7.25. Music, S.B. from London.

7.40. Mr. DAVID LOW, "Canary Breeding"

(Second Round).

8.0-10.10. Programme S.B. from London.

10.10. Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford, Local News.

10.30. THE SAVOY BANDS, S.B. from

London.

11.30. Close down.

## 5SC GLASGOW. 422 M.

3.30. The Wireless Quartet, Elizabeth

Rochman (Viola), and Mandolin.

4.45. WOMEN'S HALF HOUR. Mrs. Mat-

land, "The Romance of Your Cup of

Tea."

5.15. CHILDREN'S CORNER.

6.15-6.25. News Bulletin for Farmers.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Dr. J. J. SIMPSON, S.B. from Cardiff

7.25. Music, S.B. from London.

7.40. Mr. W. KERSLEY HOLMES: Topical

Talk.

8.0-10.10. Programme S.B. from London.

10.10. Prof. LASCELLES ABERCROMBIE.

S.B. from Leeds-Bradford, Local News.

10.30. THE SAVOY BANDS, S.B. from

London.

11.30. Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 502.







A member against a common view indicates the nature of its publisher. A list of publishers will be found on page 587.



# WIRELESS PROGRAMME—WEDNESDAY (June 10th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 489.

## 2LO LONDON. 365 M.

- 11.15-11.45. Transmission to Schools. Mr. O. N. Pongiff, M.A., B.Sc. (Lond.), "The Art and Beneath It."
- 1.0. Time Signal from Greenwich. Concert. The "2LO" Trio and Thomas Lee (Soprano). "My Part of the Country," by A. Bonnet-Lard. "What the Prince Will See in South Africa," by Anne de Aylmer.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Piano Improvisations and Musical Chat by Uncle Jeff. "The Peasant's Pouch," told by Annie Vette.
- 6.30. Children's Letters.
- 7.0.—TIME SIGNAL FROM RIO DE JANEIRO. WEA-  
 THER FORECAST and 1ST GENERAL  
 NEWS BULLETIN S.B. to all Stations.  
 "Ancient Flint Tools and Weapons," by  
 Mr. J. REID MOIR. S.B. to all  
 Stations.
- 7.2.—Music. S.B. to all Stations.
- 7.35.—"The Week's Work in the Garden," by  
 the Royal Horticultural Society. S.B.  
 to other Stations.
- 7.40.—Capt. J. F. J. FITZPATRICK: "West  
 Africa and South Africa—Some con-  
 trasts suggested by the Prince's Tour"  
 S.B. to other Stations.

### "A Dream of Hawaii"

THE ANGLO HAWAIIAN PLAYERS  
 STEPHEN ANSON,  
 ROY L. WEBER,  
 CULLEN WATTS,  
 ECHIL WATTS,  
 K. J. and ALVIN KAECH,  
 LUVAUN.

- 8.0. "The Anglo-Hawaiian Players."  
 "Jack Laid."  
 "Hawaii is a Wonderful Place."  
 "Kahuna Waka."  
 "Sweet Brown Maid."  
 "Hua Lani."  
 "On the Beach at Waikeke."  
 "Hawaii is a Wonderful Place."  
 "Aloha Oe."
- 8.30 (approx.). Laysan with his Guitar  
 in Reminiscences of Hawaii.
- 8.45 (approx.). Kae and Alvin Kaech  
 will play  
 Hawaiian Melodies, collected and arranged  
 by Clifford W. Collinson,  
 with Banjo and Bongo Accompaniment.  
 Introductory remarks on the Island of  
 Hawaii will be made by  
 Mr. CLIFFORD W. COLLINSON, F.R.C.S.

### THE "2LO" QUARTET

HARRIET BENNETT (Soprano),  
 The Quartet.

- 9.0. "Estas" ..... Gounod (26)  
 "The Quartet" ..... Gounod (26)  
 "The Quartet" ..... Gounod (26)
- 9.20 (approx.). Harriet Bennett.  
 A Recital of Love Songs.  
 "Min Picarella" (Italian) ..... Gounod  
 "Teresa mia" (Spanish) ..... Gounod  
 "Stokla" (Russian) ..... Gounod  
 "La Melodie des Buissons" (French)  
 "At Dawning" (American) ..... Gounod  
 "Oh, Ask of the Stars, Beloved" (Mexican)  
 "Love's Philosophy" (English)  
 "The Quartet" ..... Gounod
- 9.40 (approx.). The Quartet.  
 "Loin du Bal" ..... Gounod  
 "The Silver Ring" ..... Gounod  
 "Courage" ..... Gounod

10.0. TIME SIGNAL FROM GREENWICH. WEA-  
 THER FORECAST and 1ST GENERAL  
 NEWS BULLETIN S.B. to all Stations.

Mr. C. E. M. JOAD and Mr. J. STRACHEY  
 "A Little Discussion—Is Shakespeare  
 Better Than Gary?" S.B. to all  
 Stations.

Local News.

10.35.

### Weekly Feature.

S.B. to all Stations.  
 Details of this transmission will be  
 announced through the Microphone,  
 and will appear in the Daily Press.

11.0. Close down.

## 5IT BIRMINGHAM. 479 M.

- 3.30-4.30. 1st Station Piano-forte Quintet.
- 4.45. WOMEN'S CORNER: Elsie Oiler,  
 "A Trip to Mandalay," Winifred Payne  
 (Contralto).
- 5.15.—CHILDREN'S CORNER  
 6.0-6.45. Children's Letters.
- 7.0. WEATHER FORECAST and NEWS.  
 S.B. to all Stations.
- Mr. J. REID MOIR. S.B. from London.
- 7.25. Music. S.B. from London.
- 7.35.—Royal Horticultural Society Talk. S.B.  
 from London.
- 7.40.—Capt. J. F. J. FITZPATRICK. S.B.  
 from London.

8.0.

### Variety

LOZELLE FUTURE HOUSE  
 HOUSE OF  
 Conductor—PAUL RIMMER,  
 received from  
 The Picture House, Leeds.  
 Overture, "The Italians in Algeria"  
 Rossini (34)  
 Selection, "The Queen of Sheba"  
 Gounod (36)

8.30.

MAY MARTIN (Contralto).  
 "Still as the Night" ..... Brahms (42)  
 "Three Fishers Went Sailing" ..... Hullah (8)  
 "Homing" ..... del Rio (15)

8.45.

THE BUFFALO ORCHESTRA  
 Direction—SHENKMAN and QUITT

9.15.

THE LONDON RADIO REPERTORY  
 PLAYERS

9.45.

"THE DWELLER IN THE DARKNESS."  
 Written for Broadcasting  
 by Reginald Berkeley

10.0.

Mrs. Vynar. MABEL CONSTANTIN  
 Phyllis Vynar. PHYLLIS PANTING  
 Henry. TARVER PENNA  
 Mr. Mortimer. HENRY OSAR  
 Mr. Vynar. DRELCOURT ODLIN  
 Professor Urquhart. ASHTON FRANK  
 The Play Directed by R. E. JEFFREY

10.15.

"I Love Thee" ..... Gounod (5)  
 "Down Here" ..... Brahms (28)  
 "My Love" ..... Gounod (9)

10.30.

WEATHER FORECAST and NEWS.  
 S.B. from London.

10.45.

Mr. C. E. M. JOAD and Mr. J. STRACHEY  
 S.B. from London.

10.55.

Programme S.B. from London.

11.0.

Close down.

11.15.

Programme S.B. from London.

11.30.

Close down.

11.45.

Close down.

11.55.

Close down.

12.0.

Close down.

12.15.

Close down.

12.30.

Close down.

12.45.

Close down.

1.0.

Close down.

1.15.

Close down.

1.30.

Close down.

1.45.

Close down.

2.0.

Close down.

2.15.

Close down.

2.30.

Close down.

2.45.

Close down.

3.0.

Close down.

3.30. Music.

7.0.—WEATHER FORECAST and NEWS.  
 S.B. from London.

Mr. J. REID MOIR. S.B. from London.

7.25.—Music. S.B. from London.

7.35.—Royal Horticultural Society Talk. S.B.  
 from London.

7.40.—Station Director's Talk.

### "Humour"

JOHN HENRY (Entertainer)  
 RONALD GOURLEY (Entertainer),  
 BRET HAYDEN (Entertainer),  
 HARMAN DRAFFER (Bagpipe Player),  
 THE WIRELESS ORCHESTRA  
 Conducted by  
 Capt. W. A. FEATHERSTONE.

8.0.

Potpouri, "Melodious Memories"  
 French (34)

8.15.

Bret Hayden.  
 A Few Remarks.

8.30.

Ronald Gourley.  
 Music and Humour at the Piano.

8.45.

John Henry.  
 The Orchestra.

8.50.

Suite, "Yankiana"  
 French (34)

9.0.

Bret Hayden.  
 More Remarks.

9.15.

Ronald Gourley.  
 Music and Humour at the Piano.

9.30.

John Henry.  
 The Orchestra.

9.45.

Selection of Chaucer's Songs  
 French (34)

9.50.

Bret Hayden.  
 Further Remarks.

10.0.

Ronald Gourley.  
 Music and Humour at the Piano.

10.15.

John Henry.  
 The Orchestra.

10.30.

"My On the Shore" ..... Gounod (5)  
 "Homer in the Strand" ..... Gounod (5)  
 "The Parade of the Tin Soldiers" ..... Gounod (5)

10.45.

WEATHER FORECAST and NEWS.  
 S.B. from London.

10.55.

Mr. C. E. M. JOAD and Mr. J. STRACHEY  
 S.B. from London.

11.0.

Local News.

11.15.

Programme S.B. from London.

11.30.

Close down.

11.45.

Close down.

11.55.

Close down.

12.0.

Close down.

12.15.

Close down.

12.30.

Close down.

12.45.

Close down.

1.0.

Close down.

1.15.

Close down.

1.30.

Close down.

1.45.

Close down.

2.0.

Close down.

2.15.

Close down.

2.30.

Close down.

2.45.

Close down.

3.0.

Close down.

3.15.

Close down.

3.30.

Close down.

3.45.

Close down.

4.0.

Close down.

4.15.

Close down.

4.30.

Close down.

4.45.

Close down.

5.0.

Close down.

5.15.

Close down.

5.30.

Close down.

5.45.

Close down.

6.0.

Close down.

6.15.

Close down.

6.30.

Close down.

6.45.

Close down.

7.0.

Close down.

7.15.

Close down.

7.30.

Close down.

7.45.

Close down.

8.0.

Close down.

8.15.

Close down.

8.30.

Close down.

8.45.

Close down.

9.0.

Close down.

9.15.

Close down.

9.30.

Close down.

9.45.

Close down.

10.0.

Close down.

10.15.

Close down.

10.30.

Close down.

10.45.

Close down.

11.0.

Close down.

11.15.

Close down.

11.30.

Close down.

11.45.

Close down.

12.0.

Close down.

12.15.

Close down.

12.30.

Close down.

12.45.

Close down.

1.0.

Close down.

1.15.

Close down.

1.30.

Close down.

1.45.

Close down.

2.0.

Close down.

2.15.

Close down.

2.30.

Close down.

2.45.

Close down.

3.0.

Close down.

3.15.

Close down.



(June 10th.)

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# WIRELESS PROGRAMME—THURSDAY (June 11th)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the studios mentioned.

The High-Power (Chelmsford) Programme will be found on page 489.

## 2LO LONDON. 365 M.

10.2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

3.15-3.45. Transmission to School. M. Y. Stuart and Mr. R. E. Jeffery. S.B. to all Stations.

4.05 P.—Famous Figures in Fiction—Mr. Malaprop, by E. MacMahon. "A Lakeland Pilgrimage," by E. I. Sprot. S.B. to all Stations.

6.0.—CHILDREN'S CORNER. Piano Solo by the Cloud Lady. "The Spring that Married the Sea." "The Zoo's Ugliest Fish," by L. G. M. of the Daily Mail.

6.30. Children's Letters.

6.40. Music.

7.0.—THE SAVOY BANDS FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Market Prices for Farmers. S.B. to all Stations.

Fortnightly Bulletin of the Ministry of Agriculture. S.B. to all Stations.

7.25.—Music. S.B. to all Stations.

7.40.—Mr. HORACE WYNNDHAM. Famous Trials Retold. The Case of the Rev. Mr. Doud. S.B. to other Stations.

An Hour With Edward German. HAROLD WILLIAMS Baritone. THE WIRELESS ORCHESTRA.

8.0. The Orchestra.

Bourée and Gigue. (15).

West Country Lad. (Morris England). (15).

The Orchestra.

Overture, "Raid and III." (43).

8.35. (approx.) Harold Williams.

"Four Jolly Sailors" (A Princess of Kensington). (15).

The Orchestra.

Romance and Two Dances from "The Glorious Devon." (15).

Harold Williams.

"Glorious Devon." (15).

The Orchestra.

Selection, "Tom Jones." (15).

An Hour of First Performances of Chamber Music Works.

THE VIRTUOSO QUARTET.

MARJORIE HAYWARD (Viola).

EDWIN VIRGO (2nd Violin).

AYMOND JEREMY (Viola).

EDRIC SHARPE (Violoncello).

FRANK ALMOGILL (Contralto).

HERBERT REDFORD (Piano).

FRANK ALMOGILL (Flute).

8.0. The Quartet.

Quartet for Strings. Edgar Bunting. (First Performance in London.)

With John Field, Frank Almogill, and the composer.

Night Piece, "The Shepherd" for Contralto Solo with Accompaniment for Pianoforte and Wood Winds. Herbert Redford. (First Performance since the Award.)

8.30. The Quartet.

Quartet in A Minor for Strings. (First Performance since the Award.)

9.50.—Movements from Quartet in F Major. Frederick Ashton.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

10.30. THE SAVOY ORPHEANS.

THE SAVOY HAVANA BAND.

Heaved from the Sea. S.B. to all Stations.

11.30. Close down.

5IT BIRMINGHAM. 479 M.

3.30-4.30. The Station Pianoforte Quartet.

4.45. WOMEN'S CORNER. Carol King.

5.15. CHILDREN'S CORNER.

6.30. WEATHER FORECAST and NEWS.

Market Prices for Farmers. S.B. to all Stations.

Fortnightly Bulletin of the Ministry of Agriculture. S.B. from London.

7.25. Music. S.B. from London.

7.40. Mr. HORACE WYNNDHAM. S.B. from London.

8.0. "LA FILLE DE MADAME ANGE." A Comic Opera in Three Acts.

By Leon.

Angie Piton. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Louise. GEORGE DAVIS.

Lyons. SYDNEY RUSSELL.

Louise. JAMES HOWELL.

Clarette. ANGIE.

Concertos.

MAURICE COLE (Pianoforte).

DAISY KENNEDY (Viola).

CHARLES DRAPER (Pianoforte).

THE SAVOY ORPHEANS.

Concertos in G Major. Saint-Saëns.

Andante Sostenuto, Allegro Scherzando, Presto.

4.30. Daisy Kennedy.

Concerto in D Minor, No. 2, Op. 28.

Allegro Moderato, Romance, Allegro.

8.0. Charles Draper.

Concerto in A. (For Cello and Orchestra).

Var. 1 and 2, Tempo della Tema.

Var. 3, Andante Sostenuto.

Var. 4, Andante Lento.

Var. 5, Andante.

Var. 6, Andante.

Var. 7, Allegro Vivo.

10.0.—WEATHER FORECAST and NEWS.

Typical Talk. S.B. from London.

10.30. THE SAVOY BANDS. S.B. from London.

11.30. Close down.

5WA CARDIFF. 353 M.

3.0-4.30. MIDDLETON WOODS. THE STATION ORCHESTRA.

Conductor, W. A. WILKINSON. The Orchestra.

Overture to an Irish Comedy. (April 15).

Madison Woods. (April 15).

Short Anecdotes. The Orchestra.

Selection, "La Bohème. Puccini. (April 15).

My Old Steed. An Aphorism. W. B.

The Orchestra.

Suite, "Raid on Egypt," Part I. (April 15).

Madison Woods. (April 15).

Selected Items by Martyn Herbert. The Orchestra.

Suite, "The Village Green." (April 15).

Morris Dance, Young Lovers, The V. (April 15).

March, "The Vanished Army." (April 15).

5.0.—"FIVE O'CLOCK."

5.0.—CHILDREN'S CORNER.

6.30.—WEATHER FORECAST and NEWS.

Market Prices for Farmers. S.B. from London.

Fortnightly Bulletin of the Ministry of Agriculture. S.B. from London.

7.25.—Music. S.B. from London.

7.40.—Mr. RICHARD TRESEDER, F.R.S., Gardening.

8.0.—EDWARD GERMAN PROGRAMME.

S.B. from London.

9.0.—CHAMBER MUSIC. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.

Typical Talk. S.B. from London.

10.30. THE SAVOY BANDS. S.B. from London.

11.30. Close down.

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 501.











page 542.



# WIRELESS PROGRAMME—SATURDAY (June 13th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 489.**

**2LO LONDON. 365 M.**

1.40. Time signal from Greenwich.  
**Light Programme.**  
**THE WIRELESS OCTET**  
(Lewes, S. KIMBLE KELLEY)  
KATHRIDE WOOD (Contralto).  
KENNEDY ARNOLD (Baritone).  
FREDERICK NICHOLS (Solo Tenor).  
F.H.S.

When does Furniture Come of Age?  
by Captain Edward Gregory (Author of  
"The Art and Craft of Horsemanship")  
"A Garden Chat," by Marion Cran,  
F.H.S.

5.20. **CHILDREN'S CORNER** Music by the  
Octet, A Children's Play

5.50. Children's Letters.

6.0. **Children's Concert.**

**NATIONAL UNION OF SCHOOL**

**ORCHESTRAS.**

Assisted by the

**BAND OF H.M. SCHOOLS GUARDS**

Conductor, ALLEN GILL.

Organist, W. W. HUGH OCK.

Relayed from

The Crystal Palace, London.

7.0. **TIME SIGNAL FROM BIG BEN**  
**WEATHER FORECAST** and **1925**  
**CENTRAL NEWS BULLETIN** S.B.

7.15. **Relayed from the broadcast by Mrs. CHAR-**  
**LOTTE MANSFIELD, F.R.O.S. S.B.**  
**to all Stations.**

7.30. **Music, S.B. to all Stations except Belfast.**  
**Talk by the Radio Society of Great**  
**Britain. S.B. to other Stations.**

**A Dance Evening.**  
**THE SELMA BAND.**  
**GRACE IVELL and VIVIAN WORTH**  
(Comedy Duets)  
**FUDEN WILLIAMS** (Comedian).  
**JANET JOYE** (Entertainer).

8.0. **Dance Music**  
**by**  
**The Selma Band.**

8.20. **Grace Ivell and Vivian Worth**  
**on**  
**A Selection from the Latest Syncopated**  
**Musical Compositions.**

8.35. **The Selma Band.**

8.55. **Foden Williams**  
**on**  
**Items from his Repertoire.**

9.10. **The Selma Band.**

9.30. **Janet Joye.**  
**"Some Cat"** Janet Joye  
**"I No One Ever Marries Me"** Janet Joye

**"Music Hall Medley"** Janet Joye  
**"An Episode Italiano"** Janet Joye

9.40. **The Selma Band.**

10.0. **TIME SIGNAL FROM GREENWICH**  
**WEATHER FORECAST** and **2ND**  
**CENTRAL NEWS BULLETIN. S.B.**  
**to all Stations.**  
**Sports Talk. S.B. to all Stations except**  
**Glasgow. Local News.**

10.30. **THE SAVOY ORPHEANS,**  
**THE SAVOY HAVANA BAND,**  
**and**  
**THE SELMA FOUR.**  
**Relayed from**  
**The Savoy Hotel, London.**  
**S.B. to all Stations.**

12.0.—Close down.

**SIT BIRMINGHAM. 479 M.**

3.30-4.0. **The Buffalo Orchestra, Direction,**  
**Sanctimon and Quitt. Relayed from the**  
**Palace de Danse.**

4.45. **WOMEN'S CORNER** **Relayed from the**  
**phone Records.**

5.15. **CHILDREN'S CORNER** **Auntie Thelma**  
**and a Snooky Adventure**

6.0-6.5. **Children's Letters**

7.0. **WATLER FORECAST and NEWS**  
**S.B. from London.**

**Mrs. CHARLOTTE MANSFIELD. S.B.**  
**from London.**

7.25. **Music. S.B. from London.**

7.40. **Radio Society Talk. S.B. from London.**

8.0. **Outside Broadcast.**

**THE CITY OF BIRMINGHAM POLICE**

**BAND**

(Conductor, R. HARD WASSELL.

ISABEL TEDDS (Soprano)

Relayed from the Bandstand,

Cannon Hill Park.

The Band.

"Marche Héroïque"

Saravali-Saravali, arr. Winterbottom (30)

"Londonderry Air" arr. Wassell

James Tubb.

"The Pipes of Pan" ("The Arcadians")

Monckton (15)

The Band.

Andante Cantabile from Symphony No. 5,

Op. 47, in C minor

Brahms, arr. Godfrey (16)

Rondo from Sonata, Op. 48, No. 1

Bach, arr. Wassell

Isabel Tedds

"Softly Sighs the Voice of Evening"

("Der Fräulein") Weber

The Band

"La Boutique Fantastique"

Rossini-Raspicki (14)

March, "The Parade of the Tin Soldiers"

Jessie (30)

9.0. **Studio Concert.**

**EDGAR WHEATLEY** (Solo Violin)

**PARKER LYNCH** (Dramatic Recital).

**THE THREE ACTS** (Entertainers).

Parker Lynch.

"A Story of the Stage" Jones

"Shanahan's Old Shiebeen" ... Nugent

"The Lesson at the Water Mill" Sims (57)

Edgar Wheatley.

"Sonatas" Brahms (45)

"English Dance" Inch (5)

The Three Acts

In Thirty Minutes' Humour and Harmony

"A Deal To Do To Day" Potter

"A Case in Point" ... Pearson (57)

Tenderhearted ... H. J.

"Cigarette Song" ... Potter and Juhn

"The Harbour Light" ... Leno (29)

"Major-General Flighty" ... Potter

"What Ma's Had" ... Newman and Cecil (57)

10.0. **WEATHER FORECAST and NEWS.**

**S.B. from London.**

**Sports Talk. S.B. from London.**

**Local News.**

10.30. **THE SAVOY BANDS. S.B. from**

**London.**

12.0. Close down.

**6BM BOURNEMOUTH. 386 M.**

3.45. **Gardening Talk to Women, by George**

**Dance, F.H.S. Orchestra, relayed**

**from the Electric Theatre. Musical Direc-**

**tor: D. G. Ronald.**

5.0. **CHILDREN'S CORNER** **Songs and**

**Stories by Uncle Ray. Music Talk,**

**by Uncle Franklin.**

5.30-5.45. **Children's Letters**

6.0. **Relayed from the "The News Bag,"**

**by J. H. Roberts.**

6.40. **Music.**

7.3. **WEATHER FORECAST and NEWS.**

**S.B. from London.**

**Mrs. CHARLOTTE MANSFIELD. S.B.**

**from London.**

7.25. **Music. S.B. from London.**

7.40. **Relayed from the "The News Bag,"**

**by J. H. Roberts.**

7.40. **Relayed from the "The News Bag,"**

**by J. H. Roberts.**

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**by J. H. Roberts.**

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**by J. H. Roberts.**







WJZ, 160 m., and WJAF—493 m., New York City.



(June 7th to  
June 13th.)

**ZBE 439 M.**  
**SUNDAY.**

D.O. The Station Church  
Ad Praise to God the Father  
and His Son Jesus Christ  
the Holy Spirit

The Rev J A WOODHURST MA D.D.  
Minister Presbyterian Church  
Hymns O Strength and Stay  
Consolation and Three-four Amen

## REFERENCES

**TUESDAY.**

1. 30 12 70.—Grand old Records  
4.0 5.0. The "SHE" Quarterly  
"CHILDREN'S CORNER"  
"Children's Letters"  
70 12 10.—AFRICA FORECAST and NEWS  
JOHN STRACHEY. *BB from London*

### Dramatic Evening

**730. THE STATON ORCHESTRA**

Overture to "Mignon" Thomas  
Symonic Rhapsody by Franz Liszt (30)  
The Danes by Carl Nielsen (3)

Page 3

WILLIAM MACCRADY  
with the Belfast Radio Players  
present  
George du Maurier  
Adapted and Produced by  
WILLIAM MACCRADY

Te but Wynne (Taff)  
 Sandy McAlister (The Lark)  
 William Bagot (Little Bree)

HARRY DEVLIN  
 H RICHARD HAYWARD  
 WILLIAM M  
 JONATHAN ROSE  
 J R  
 NA GOREY T  
 CHA GOREY T  
 MA HAYWARD

Selection, "The Orchestra"  
Moukton and Tolson (15)  
March "Admirals All" Both (25)

4. **OTHER FORECAST and NEWS.**  
S.B. from London

Mr. A. LLOYD JAMES & H<sup>o</sup> from  
London.  
Local News

10.30. Programme S B from London  
11.0. Close down

THE ORCHESTRA  
ALEX. WILSON, (Bass) Director.  
WILLIAM MARGRUDY & PLAYERS

46 The Orchestra  
Mered "The Crown of India" *Equus* 12  
"et alia" "Three Days" *Equus* 12  
Musical Music "Let It" *Equus* 40  
My age *Equus* 40  
Alex Wason  
"The Eve of Treachery" *Equus* 40  
Una Wason *Equus* 40  
My Wason *Equus* 40  
The Lady of the Impressed Huntsman *Equus* 40

William Macready  
presents  
**THE IRISH DOCTOR.**  
A farce in One Act by  
J. K. Hood

Mrs Beresford  
EDNA GODFREY TURNER  
Noble Her Mother, .... MARIE HEALEY  
Dr M. J. O'Flanagan  
WILLIAM MACREADY  
Sydney Mrs Beresford's House in London.

Bullet Music ' Faust ' ) . . . . . Bonned 15  
 Fox rot Since kein Has Best: 8: n: eld  
 Gannell 60  
 One-step, ' Oh Oh, Isn't He Slow  
 F. 44

5.30. CHILDREN'S CORNER  
6.40. Mr. A. E. Munkett, of the Ministry of  
Agriculture (N.L.), on "The Spraying of  
Insects"  
7.0-11.0. *Programme S.B. from London*

**THURSDAY.**

1050 The 2d Quarter.  
53 CHILDREN'S CORNET  
55 C. 2 from Letters  
70 WEATHER & FORECAST and NEWS.  
S.B. from London.  
Market Prices for Farmers. S.B. from  
London.  
Fortnightly Balloon of the Ministry of  
Agriculture. S.B. from London

### A Light Programme.

THE STATION ORCHESTRA  
VIOLET KAVANAGH (Soprano)  
MORLAND HAY (Humour at the Piano)

730. The Orchestra,  
March "Jack Tar" ..... Sousa  
Selection, "The Dollar Princess" Pat (30  
Ballad Medley "Will you Tell" Ross 36  
Richard Hay  
"I'm Over" Harry Green

In Orchestra. *Stevanite Beaumont*  
 du route. "La V. Dance" ... Ring (15  
 Violet Savanag.  
 April Morn' *H. Eaten (D*  
 Home  
 is Jocelyn (w/1b "Cal  
 into *Chard (14)*

The Orchestra.  
Patricia, "Weymouth Climes" Bowditch 15  
Morland Hay  
"The Big Brown Major" Duncan Toney  
The Orchestra.  
Selection, "The Beauty Prize" Kern 15.

\* One Fine Day (1<sup>st</sup> Madame Butterfly)  
Fin. 58

8 19. Four Dances ("The Rebel Maid")  
Philippe (15)  
Fox-trot, "The Arroyo Cases" Bradburn  
Valde, "I Love the Moon" Stubbs (16)

10.6 **WEATHER FORECAST and NEWS.**  
S.B. from London  
Topical Talk S.B. from London.  
Local News

**FRIDAY.**

1. THE SAVOY BANDS. E.B. from  
L. for  
1136. Close down.

11.50-12.50. Gramophone Records.  
1.0-5.0. The "2EE" Quartet.  
5.30 CHILDREN'S CORNER.  
5.55-6.0. CE. French Letters.  
7.0. WEATHER FORECAST and NEWS  
S.B. from London.  
7.15-8.0. L.C. & S.B. from London.

### Chamber Music

DALE SMITH (Baritone),  
ERNEST A. A. STONLEY (1st Violin),  
ALBERT FITZGERALD (2nd Violin),  
HARRY LOWE (Viola),  
REGINALD DODSON (Cello),  
T. O. CORBIN (Pianoforte).  
Ten String Quartet  
of Harry Quartet, Albert Somer, 3rd  
Quartet in A, Op. 81, for Piano & String  
Two Violins, Viola and Violoncello.  
Dedicated 14th

By the Sea  
 "A Requiem"  
 "Why live"  
 "The Question"  
 It is a ...

... Scherzo

... no Strong Quartet

... square Characters, Part 1

... Speight (35)

... Mustard Seed. The

... Love She died. Pink

... Op. 80, for Pianoforte, Violin and

...

Date \_\_\_\_\_  
 "Have You Seen but a White"  
 "July Gown"  
 "The Lake Isle of Innisfree"  
 "A Voice By the Cedar"  
 "Dead, Long Dead"  
 "Come Into the Garden, Maid"  
 "son & "Mind"  
 The String Quartet  
 Some Shakespearean Characters, Part 11  
 Spent 1911 (36)

14. 30-11 0.—Programme S B, from Glasgow

**SATURDAY.**

40 50. The "BET" Trio. E. J. HARRIS  
(Solo Carmel).  
50. CHILDREN'S CORNER  
45 50. Children's Letter  
70. WEATHER FORECAST and NEWS  
Mr. C. L. C. MANFIELD, S.B.

"The Dance Thro' the Ages."  
 THE STATION ORCHESTRA  
 "Tango Danzando" ..... *Leontine*  
 "Sarabande and Bourrée" ..... *Buck Buchanan*  
 "Far String Orchestra"  
 "Mazurka ('Don Giovanni') ..... *Mazurka*  
 "Tavane ('Rouge and Blue') ..... *St.*

'Ninon' [Old French Dance] ..... Hoffings, All  
"Dance of the Sun Feast" (American  
by an ..... Weller  
"Three African Dances" ..... Ring (15,  
Morris Dance Tunes, Set II. .... Huld, 281  
Four "Country Dances" ..... Boffen, 30  
Dances, "The Royal Hawaiian"

+  
Volsko, P... ..  
Harm... ..  
L... ..  
DAN M... ..  
... ..

Budger (38,  
Stimoe  
.. Budger 30  
SB from Chappow  
... ..

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 587.



# Wireless for the Wards.

Helping a Great Undertaking. By Lord Knutsford.

A WONDERFULLY generous offer has been made to me by a London newspaper. They propose to ask their readers to equip the whole of the London hospitals with wireless. I cannot imagine anything which would help the patients more. No one goes into hospital except under pressure of direct circumstance. No one wants to turn his back on the world of busy incident and bustling life, even in exchange for the precious boon of restored health.

## Half the Battle.

It is a commonplace of medical science that half the battle is gained if the patient's interest can be maintained. The problem always has been to maintain that interest. There are books and newspapers and visitors at present. These are difficulties about all three. Patients cannot read all the time, even were a steady and inexhaustible supply of books and newspapers always available. Hospital arrangements do not admit of unlimited visitors. The visitors themselves are strictly limited in number by the demands of life, the demands of that life from which the patient in the hospital bed is isolated.

With the aid of wireless we could have a light on to the hospital bed, as light is for the world.

I heard of a patient in a hospital who, on the occasion of the opening of the British Empire Exhibition by the King, a number of his patients in a great London hospital had expressed their deep disappointment that they were unable to hear anything of the ceremony. The hospital authorities went into the question and approached one of the big wireless firms.

## Almost Worth Being Ill!

The result was that special wiring arrangements were made, a loud speaker was installed in the ward, and the hospital who were unable to hear the King's voice, to hear the massed bands and the roar of the crowds at Wembley, just as well as if they had not been at all, were victims and prevented from sharing the pleasures of their fellow-patients.

One of our modern wisacres said that if the practical joker once realized the full possibilities of the telephone, life would hardly be worth living.

I would develop that idea and would say, "If the practical philanthropist could realize the possibilities of broadcasting to lesser suffering, illness would be almost worth having."

## A Cure for Brooding.

I have had myself the experience of two big broods and have twice been "pinned" by them. I know that much pain which seems unbearable is really quite bearable if only one's mind can be taken off brooding. A very slight pain by its internal continuing soon becomes unbearable. To conquer this, to divert my mind from the continuing discomfort I had a piano in my room on which my nurses kindly performed, and at night when this would have driven the other inhabitants of the house wild or mad, I had a musical box, which I placed under my pillow and which diverted my mind from the "Oh! how long will this last?"

Think what it would mean if the patients in London hospitals, instead of spending hour after hour dwelling on their discomfort and pain, could have the great advantage of listening to music, to the speeches of politicians, to the news of the day, and so on. To the ordinary

man, happy and free to choose his work and play the wireless programme adds a new added variety to the spice of life. To the patient in the hospital bed, those programmes would be infinitely more. They would stimulate his interest, occupy the long and often lonely hours, keep him in touch with life through music, poetry, drama and news, so that he could feel he was one with a great widespread interest stretching far beyond the hospital walls, out into the great world to which he hopes to return.

## "Every Little Helps."

It will cost a lot of money to bring wireless to every bedside, and I should never have dared to beg for this. But if the *Daily News* can get it for the patients—well, I do feel sure that every patient will bless them. The hospitals themselves, though recognizing the enormous advantage of wireless to the patient, are quite unable to put down the necessary money.

Most hospitals are engaged already in a long fight to make both ends meet. The money they have is of necessity spent upon the thousands of in-patients, the hundreds of thousands of out-patients, upon the needs of research, and upon ever necessary developments in the long fight against disease. The money must come from elsewhere. It must be a windfall, earmarked for a special service.

The generosity of the *Daily News* in themselves equipping a whole hospital and in suggesting and organizing this vast scheme offers a magnificent example. Every wireless listener can do a little. It does not matter how small the subscription, how little the help. A concerted effort on the part of thousands of wireless listeners throughout Great Britain should make the appeal an easy one to answer.

## Do Something Illogical.

Having done your bit towards making the interest of life more easily available for the thousands of sufferers in our hospitals, you will know next time you take up your car-phones and listen yourself that your enjoyment is being shared by those who, through no fault of their own, are lying helpless in a hospital ward, shut off from the interests of men and the adventures and beauty of our daily life.

But some will say, "some" always say, "Are there not more necessary things to be done for patients before we supply them with such a luxury?" Yes, of course there are! You had better give a boy a new pair of trousers or Macanlay's "Essays" rather than a packet of sweets; but to give him a glow of happiness, tear up your legs and give him the sweets. And so with our patients; do something illogical, something no one else has thought of, something which the cold blankets will criticize and bring to them the strength to bear the weariness of pain more easily.

How can you be sent to Hospital? Street, London, E.C.1. Cheques should be made payable to the "Daily News" and sent to the Editor.

A book that should appeal to every listener who likes music is "Opera at Home" (The Gramophone Co., Ltd., Ed.). It contains detailed descriptions of the plots of all the leading operas and of many of the lesser known ones, and is illustrated with some striking portraits of world-famous artists in different operatic roles.

Sir Hugh Adler, President of the Royal College of Music, contributes an interesting preface.

# Jazz And The "Classics."

"The Masters" in the Ball-Room?

Why should intelligent people who are moved by beautiful melody, expected to dance to commonplace drivel? A great time makes everyone who hears it chafe and better in soul. It cannot fail to do so, and its quality cannot degrade it.

From A Listener's Letters.

MUCH of the artistic work of our time, especially in music and letters, is little more than improvisation upon subjects borrowed from the treasure-house of a nobler and more creative age. Very often the theme may be borrowed simply with a view to parody in the first instance; nevertheless, it forms the basis of the new work of art. Our modern craftsmen, while they would fain have us understand that they come to bury Caesar, again and again thus render him praise in the sincerest form of flattery.

This symptomatic fashion is, perhaps, nowhere more clearly seen than in the increasing use of classical melodies in the ballroom—a phenomenon which has recently prompted more than one voice of protest.

## Fish Out Of Water.

It is going too far to make out as regards the classics and dance-music that East is East and West is West, and never the twain shall meet—Chopin's *Poignances* and Prokofiev's *Rachmaninoff's Prelude and Lasts* "Lebendigkeit" have experienced this transplanting into new surroundings in recent years, some with greater success with less mutation in the process. Some of them deserted it and were quite at home in the new environment.

No one minds a little honest parody, and most would forgive a little frank piracy. After all, melody is but one factor in the musical expression of the composer's mood, and the development and treatment of the theme are of infinitely greater import. Why should the classical melodies be accounted sacrosanct? Surely, however, this Procrustean bedding out of the classics is going too far? The spectacle of a noble fish out of water, especially if it appears to be thriving for the moment, arouses consideration.

By and by, however, the inevitable will wear off and pity will predominate in the consideration.

## Poverty of Inspiration.

True there are emphatic themes in the masters. Did they not write the dance music of their day without any stooping or "pot-boiling" being implied? The fact is that whatever the subprime say, the reason for their delving in the classics is merely an amazing poverty of inspiration—they can't put new wine in the new bottles because of the drought.

Some profess the lofty aim of uplifting jazz through the grafting on of a finer stock. Yet, no really first-rank dance-music has been produced in this fashion. Others aim at popularizing the neglected masters by preparing a sugar coating for the pill. Hence *Liberal-Times* and the vulgarized Schubert therein. Can it be disputed that the best classical work does not lend itself to this short-cutting for popularity's sake?

If we are unable to write melodies of our own, perhaps there is nothing for it but to depend on our elders and betters. Let their paucity of ideas be our frank excuse and let us have less hypocrisy about "classicalizing" jazz or popularizing the classics.



# When There is a Breakdown.

The Reason Why, and Steps to Prevent It. By P. P. ECKERSLEY.

ON Wednesday, May 13th (I suppose the superstitious will make capital out of this), the London Station failed, and it was five minutes before an announcement could be made apologising for the delay, and the failure to give the advertised programme.

Our critics showed an interest in the subject and, indeed, a belligerence which first amazed and then rather pained me. We were accused of not wishing to take the public into our confidence, of covering up the faults of the new station, and all manner of awful things. I am glad to say that our critics were later convinced that their suspicions were unfounded, and comment was finally sympathetic.

## In the Witness Box.

One can take it as a comment that there is a news story in the fact that we were unable to adhere to our customary reliability. I know, also, that every reader of this article knows that the persons most worried about it all are myself and the staff of engineers entrusted with the technical responsibility of keeping the apparatus working.

This article is not written primarily to show you what good service has been given in the past, nor to point out to you the superhuman difficulties with which we "marvellous" people are confronted and overcome. I write more to acquaint you with facts, and to try and show that, as likely as not, there will be another breakdown to-night, to-morrow, next week, or at some time! I am, however, in the witness box to show you that reasonable precautions are, and always have been, taken to guard against a too-frequent recurrence of the trouble.

## Short Memories.

What are the facts?

In the first place, all machinery is susceptible to breakdown (and the newer the type of machine, the more likely it is that service will show up faults in design and conception). Who remembers the motor-car when it was but five years old? Who remembers now the thrill of setting off for a run of eighty miles? It was like an adventure into the unknown. Even to-day breakdowns of motors are not unknown, but little comment is passed about "Mr Jones stranded at 2.30 a.m. on Salisbury Plain with a flat back tyre."

We have heard of breakdowns of steam engines, and yet we celebrate the centenary of railways this year.

## One Eighth of One Per Cent.

In spite of all this, who has anything but praise for the motor? "Never had a spinner on it for 10,000 miles." Think of the train by which country people time their watches; the Tube which carries millions of people millions of miles faultlessly to a second's schedule. So much for the necessity of occasional breakdowns.

Now, as to the amount. Our record in broadcasting is to have given roughly 800,000 hours of transmission with 100 hours of breakdown—that is, one-eighth of one per cent breakdown time, and this includes failures of all sorts—land lines, out-cable broadcasts, with all their incident difficulties, microphone failures, and so on. I say this not

without pride, but pride largely in the apparatus that has stood us and you in such good stead.

How have we achieved what we have achieved? Largely by the provision of duplication. If a microphone goes wrong in a studio, another is ready to plug in at once—a few seconds delay. Does one of the fifteen valves in the amplifying chain go wrong, the valve is not changed, but the quick throw-over of a switch puts another complete amplifier into being. At an outside broadcast the microphones, amplifiers and batteries are provided so that should one fail another is ready. One faces—and the other day was caught by—the million-to-one chance that renders both amplifiers defective, a rare occurrence, most annoying when it happens, but to be faced.

## The Wise Spending of Money.

If a transmitter itself, one is faced with a more difficult task. To ensure 100 per cent. reliability, one must duplicate the whole apparatus at an average cost of £5,000 per station, or about £100,000 in all. We are not justified in spending so much money to guard against an occasional breakdown.

So large a sum, requiring over 200,000 licences to meet the bill, can be better spent for the benefit of the public upon programmes and new and improved apparatus. In every transmitter, however, there is a complete duplication of every part, so that the time in relitting anything defective is measured in terms of mechanical difficulty, not in terms of the maker's delivery. Many of the parts of a transmitter, such as power transformers, machines and valves, are replaceable in a few minutes.

While talking of transmitters, a word or two

about Chelmsford is not out of place. The Chelmsford plant was erected as an experiment to prove whether or not a high-power station would be effective. You know that it was effective, and bowing to popular demand the temporary and experimental station "5XX" was made so far permanent as to bridge the gap between the formal official sanction for a high-power station and its ultimate erection and operation. To have spent large sums of money upon duplication in the manner of our permanent stations would have been wasteful as much of the apparatus so duplicated would have been obsolete as regards the permanent and improved station.

## Costly and Wasteful.

At Chelmsford, then, especially, and at our transmitting stations, we must, owing to the waste of money involved, expect occasional breakdowns. If we had millions to spend, I still think it would be impractical, costly, and wasteful to equip every station with a complete spare transmitter which would be used for a quarter of an hour every year!

In London, however, where probably our largest population is involved and where, as an R.B. centre, reliability is more essential, we have the opportunity of maintaining a spare transmitter. The old London Station still exists and can be put into commission when a breakdown occurs.

Unfortunately, a thorough overhaul being in progress at the time of the late lamented breakdown, we could not fall back upon this standby. On Thursday, May 21st, however, all was ready, and no fear of a big breakdown need be entertained in London.

Development will, naturally, be towards the duplication of services and, in time, even though

as is morally certain will happen occasionally, a breakdown will not be a disaster, another crystal set will be available.

One more let it be said and I have said one's legitimate pride in past achievements. We have a broadcast down for even such a short period as ten seconds.

The passengers of the Yeoward liner, *Agula*, of Liverpool, which was in the Bay of Biscay during the morning of May 9th, were so delighted with the King's speech at Wembley which they heard by wireless, that they sent him a special message, which was promptly acknowledged as follows—

"Commandor, steamship *Agula*, Land's End.—The King heartily thanks you and officers and passengers of steamship *Agula* for your message and for the kind reference contained therein to His Majesty's speech at Wembley. The King hopes you are having a good voyage."

Another new use has been recently found for wireless. Six loud speakers have been erected at the roof of St Pancras Station, London. An installation, with eighteen low-frequency valves and a voltage of 300, operates from a coach in the siding known as "Spion Kop." The purpose is to give advice to passengers searching for train, luggage, or information.



At the moment of opening the evening's programme the announcer suffers an attack of hiccoughs.



**HAVE YOU SENT IN YOUR COUPON?**

**TIT-BITS  
GREAT FREE  
WIRELESS  
BALLOT**

**£1,000**

*in cash  
prizes*

EVERY READER  
OF "RADIO TIMES"  
SHOULD HELP THE  
B.B.C. BY FILLING IN  
A "TIT-BITS" COUPON.

**I**N this Competition "TIT-BITS" offers to readers a double opportunity of winning a Handsome Cash Prize and of hearing their own favourite programme broadcast by the B.B.C.

All that Competitors have to do is to select from a list of outstanding features of the wireless programme the ten they consider most popular, and place them on the Coupon in order of popularity.

The object of this Competition is to discover the features the public consider best.

### THE PRIZES.

£500 will be awarded to the sender of the coupon which gives the greatest number of popular features correctly placed or nearest to order of voting. Another £500 will be offered in connection with wireless programmes at the conclusion of this competition, when you will be able to vote for your favourite artists.

For list of features, coupon and rules, see "TIT-BITS," on sale now.

**TIT-BITS**

OBTAIN A COPY FROM THE AGENT WHO SUPPLIES YOU WITH "RADIO TIMES."



**8.0.** "La Calandrina" ..... Jomelli (1750)  
B. ved, It was April Weather Atherton  
**8.10.** Short Recital under the auspices of the  
Scottish Association for the Spoken Verse  
**8.20** Gwen Jackson  
In her Nave " ..... 1 M. & F. Joyce  
..... 2 M. & F. Joyce  
**8.27** Verge Recital.  
**8.37.** Gwen Jackson.  
Group of Scotch Songs,  
Annie Laurie " ..... arr. Lisa Lehmann  
Touch Not the Nettle " ..... arr. Somerville  
Lisa Lehman  
**8.46.** Verge Recital.  
**9.0.** The Vocal Quartet.  
Accompanied by the String Quartet  
Vocal Quartets by Sir H. Walford Davies.  
Six Pastorals for Four Voices, Four Strings  
and Piano-forte, Op. 15  
Morning Song, with Hymn to Pan "  
Plancher (1573-1625)  
Shepherd's W. C. B. M.  
..... Greville, 1540-1582  
..... Dekker (1570-1637)  
I ..... of Clorinda and  
Damon " ..... Marvell  
Dialogues of Dorianda and ..... (1621-1678)  
Thyrsis " ..... Fletcher (1576-1625)  
**9.25** Nursery Rhymes for Four Voices and  
Piano-forte, Op. 23  
**9.41** Nursery Rhymes, in Carol for Voice  
Quartet and Piano-forte, Op. 4  
Maiden's Song, in Carol for Voice  
Quartet and Piano-forte, Op. 4  
The King's Obedience for Voice  
Quartet with Piano Accompaniment  
Love is a Turnment " .....  
Loye's Tranquility, Op. 41, No. 1  
for Vocal Quartet with Piano Accompaniment  
**10.9-10.20.—Programme S.B. from London**  
**10.25.—Station Topics. Local News.**  
**10.35.** PAUL DELLA TORRE.  
Short Piano-forte Recital.  
Sonata, Op. 90 ..... Beethoven  
Study in G Sharp Minor ..... Heller  
Prelude " ..... Chopin  
Nocturne Musical " ..... Della Torre  
Soothing " ..... Schumann  
Lullaby " ..... Zerkowitch  
**11.0.** Close down.



# MAY 21<sup>ST</sup> 1923

## and its significance

**M**AY 21st, 1923, saw the introduction of a Valve which, within the short span of two years, was to achieve an almost world-wide reputation—the Cossor. At that time the supremacy of the principles of straight filament combined with tubular Anode and Grid was beyond question. In fact, such a design for years had been accepted as the only logical method of constructing a 3-electrode Valve.

But the inventor of the Cossor Valve saw things in a different light. Progress has never been dependent upon a bound convention. More than one valve designer after another tried the same worn traditions but did not necessarily prove that they were right. On the contrary, our painstaking and costly research work which had been going on for several years previously proved definitely that they were wrong. And the fact that it has not been found possible to improve materially the original design of Cossor Bright Emitter after two years is further evidence of the remarkable perspicacity exhibited by its inventor.

Without the courage of a new idea and patient experiment the motorist would not have received the benefit of balloon tyres or the housewife the boon of the vacuum cleaner. And so it was with valves. The introduction of the Cossor Valve was that spark of genius which sometimes has a profound effect upon an industry. Instantly wireless enthusiasts perceived that the Cossor patented design meant the use of a much greater proportion of the electric stream. That obviously such greater efficiency meant improved reception.

They quickly appreciated, also, that long life was assured through the arching of the filament instead of the old method of keeping it under tension. And that microphonic noises were completely abolished by the use of an entirely new type of Grid built up on a stout metal Grid band.

So all wonder then that the sales of Cossor Valves have grown to such gigantic dimensions. In view of this it is not natural to find that Cossor has exerted a very considerable influence upon present day valve design. But valve users should not be deluded into thinking that even the adoption of one Cossor feature in any other valve will give the results that the combination of all Cossor features alone can produce. The arched filament by itself cannot give louder and clearer signals—it is the arched filament used in conjunction with the hood-shaped Grid and Anode which prevents the wasteful leakage of electrons which is the secret of Cossor success.

But not content with winning pride of place as Britain's most popular Valve, Cossor intends to hold it. Among its technical staff are some of the keenest brains in the wireless industry, backed by almost unlimited scientific resources. Day by day new ways of effecting worth-while improvements are being sought.

The first valve to be developed for high frequency amplification was a Cossor the famous P2 with the red top.

The first four-pin low loss modelled base with a self-capacity so low as to be practically negligible was introduced by Cossor.

The first valve to be available for use with either a 2, 4, or 6-volt accumulator without alteration to wiring of set was the Cossor Wuncell Dull Emitter.

The first valve to be sold in a special container to ensure its safe arrival in an unused condition was a Cossor.

The first Dull Emitter to be manufactured with a filament as robust as that in an ordinary bright valve was a Cossor.

These exclusive features each of immense importance afford a definite proof of our desire to retain the good will of the many hundreds of thousands of Cossor users in this country and abroad.

**A. C. COSSOR LTD. — Highbury Grove, London, N.5**  
**MANUFACTURERS OF COSSOR AND WUNCCELL VALVES**



# Dundee Programme.

**ZDE 331 M.**  
Week Beginning Sunday, June 7th.

**SUNDAY, June 7th**  
4.0-6.0.—Programme S.B. from Glasgow  
8.30-9.0.—Service: Conducted by the Rev JAMES ROBBIE, M.A., B.D., of Cleynton U.F. Church  
9.0-10.30.—Programme S.B. from London  
**MONDAY, June 8th**  
3.0-4.30.—Concert: Women's Topics  
4.30-5.0.—CHILDREN'S CORNER  
5.0-5.30.—Programme S.B. from London  
6.40-11.30.—Programme S.B. from Glasgow  
**TUESDAY, June 9th**  
11.30-12.30.—Recital of New Gramophone Records  
2.30-4.30.—Kinross Hall Picture House  
7.30-8.0.—CHILDREN'S CORNER  
8.0-8.30.—Programme S.B. from London  
8.30-11.0.—Programme S.B. from Glasgow  
**WEDNESDAY, June 10th**  
3.0-4.30.—Concert: Women's Topics  
5.3-8.0.—CHILDREN'S CORNER  
6.40-7.30.—Programme S.B. from London  
7.30-8.0.—Boy Scouts' Talk  
8.0-9.0.—Programme S.B. from Glasgow  
9.0-11.0.—Programme S.B. from London  
**THURSDAY, June 11th**  
3.30-4.30.—Kinross Hall Picture House  
7.30-8.0.—CHILDREN'S CORNER  
8.0-8.30.—Programme S.B. from London  
8.30-11.0.—Programme S.B. from Glasgow  
**FRIDAY, June 12th**  
3.30-4.30.—Kinross Hall Picture House  
7.30-8.0.—CHILDREN'S CORNER  
8.0-8.30.—Programme S.B. from London  
8.30-11.0.—Programme S.B. from Glasgow  
**SATURDAY, June 13th**  
3.0-4.30.—Concert: Women's Topics  
5.30-8.0.—CHILDREN'S CORNER  
8.0-8.30.—Programme S.B. from London  
8.30-10.0.—Programme S.B. from Glasgow  
10.0-12.0.—Programme S.B. from London  
Weekdays, 6.0-8.5. Children's Letters

# Hull Programme.

**6KH 335 M.**  
Week Beginning Sunday, June 7th.

**SUNDAY, June 7th**  
4.0-6.0.—Programme S.B. from London  
8.30-10.30.—Programme S.B. from London  
**MONDAY, June 8th, and WEDNESDAY, June 10th**  
4.0-5.0.—Music relayed from the Majestic Picture House  
1.0-4.30.—WOMEN'S HALF HOUR  
5.15.—Children's Letters  
5.3-8.0.—CHILDREN'S CORNER  
8.40 onwards.—Programme S.B. from London  
**TUESDAY, June 9th**  
3.0.—Herman Darewski's Dance Orchestra, relayed from the Sea, Bridlington  
4.0-4.30.—WOMEN'S HALF HOUR  
5.15.—Children's Letters  
5.25-6.0.—CHILDREN'S CORNER  
6.40 onwards.—Programme S.B. from London  
**THURSDAY, June 11th, and SAT., June 13th**  
3.0.—Herman Darewski's Dance Orchestra  
4.0-4.30.—WOMEN'S HALF HOUR  
5.15.—Children's Letters  
5.25-6.0.—CHILDREN'S CORNER  
6.40 onwards.—Programme S.B. from London  
**FRIDAY, June 12th**  
3.0-2.30.—Music relayed from the Majestic Picture House  
4.0-4.30.—Transmission to Schools Mr. C. H. Turner, M.A., on "Music"  
4.30-5.0.—WOMEN'S HALF HOUR  
5.15.—Children's Letters  
5.25-6.0.—CHILDREN'S CORNER  
6.40-7.40.—Programme S.B. from London  
7.40.—Mr. C. W. RODMELL, B.A., A.M.I.Chem.E., "Photography" (3).  
**Music and Plays.**  
ERNEST APPELYARD (Solo Pianoforte).  
HARRY HOPEWELL (Baritone).  
WILLIAM MACREADY  
EDNA GODFREY-TURNER,  
In Comedy and Drama.  
Ernest Appleyard.  
8.0. Ballade in A Flat,  
Study in F  
Valse in A Nat  
8.10. Harry Hopewell.  
An Operatic Group.  
"Gazing Around" ("Tannhäuser") Wagner  
"The Song of the Coast" ("Le Bohème") Puccini (58)  
"When a Maiden" ("Il Seraglio") Mozart  
8.20. William Macready and Edna Godfrey-Turner.  
The Comedy Drama  
"DELICATE GROUND"  
"Warrior Dances."  
8.50. Ernest Appleyard.  
"Bourrée" ..... Bach-Saint Saens  
"Hark, Hark the Lark" ..... Schubert-Liszt  
9.01. Harry Hopewell.  
Popular Ballads.  
"Boat and Saddle" ..... Rupert Marsh  
"The Lark" ..... Rupert Marsh  
"Eleanore" ..... Coleridge-Taylor (48)  
"When Dull Care" ..... Lena Wilson (9)  
9.10. William Macready and Edna Godfrey-Turner.  
Present  
"NUMBER 13"  
J. M. Robinson.  
9.40. Maxmura in E Flat  
Intermezzo in Octaves  
Valse Caprice  
9.50. Harry Hopewell.  
Musical Comedy  
"My Girl" ("The Golden Moth")  
"The Cobbler's Song" ..... Chu Chin Chow  
"Goodnight" ("The Cowen from New-  
where") ..... A. J. Ke (20)  
10.0-10.30.—Programme S.B. from London  
10.30. William Macready and Edna Godfrey-Turner.  
A Domestic Trifle  
"A HOUSEHOLD FAIRY"  
(Frances Telford).  
11.0.—Close down.

# Leeds-Bradford Programme

**2LS 346 M. 310 M.**  
Week Beginning Sunday, June 7th.

**SUNDAY, June 7th**  
4.0-6.0.—Programme S.B. from London  
8.15-8.0.—Roman Catholic Service from St. Andrew's  
Address by the Rev Canon MITCHELL.  
9.0-10.30.—Programme S.B. from London  
**MONDAY, June 8th**  
11.30-12.30.—Signor Calamanni and his Orchestra, relayed from the Scala Theatre, Leeds.  
2.45-3.45.—The Roman Catholic Service  
4.0-5.0.—CHILDREN'S CORNER  
5.0-5.30.—Children's Letters  
6.40-10.10.—Programme S.B. from London  
10.10.—Prof. LASCHLES AU-ROCHOMBE, M.A., "Imagination" S.B. to all  
10.30-11.30.—Programme S.B. from London  
**TUES., June 9th, and THUR., June 11.**  
11.30-12.30.—Gramophone Records  
2.30-4.0.—Signor Calamanni and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.  
4.15-5.15.—WOMEN'S HALF HOUR  
5.30.—CHILDREN'S CORNER  
6.10.—Children's Letters  
6.15.—Teens' Corner  
6.40-7.40.—Programme S.B. from London  
7.40.—Major A. E. DEAF, M.A.E., M.Inst.T. A Chat to Motorists (Tues.).  
8.0-8.30.—"Wild Animals of the Countryside," by W. R. GRIFFITHS (Thurs.).  
8.0 onwards.—Programme S.B. from London  
**WEDNESDAY, June 10th**  
11.30-12.30.—Gramophone Records  
2.30-4.30.—Signor Calamanni and his Orchestra  
5.30.—CHILDREN'S CORNER  
6.10.—Children's Letters  
6.15.—Teens' Corner  
6.40-7.35.—Programme S.B. from London  
7.35.—Horticultural Talk  
7.40.—"On My Anvil" by the Smilesmith.  
8.0-11.0.—Programme S.B. from London  
**FRIDAY, June 12th**  
11.30-12.30.—Gramophone Records  
2.30.—Talk to Local Schools. Geography: by J. S. CURTIS  
4.0-5.0.—Signor Calamanni and his Orchestra  
6.30.—CHILDREN'S CORNER  
6.40.—Children's Letters  
6.45.—Teens' Corner  
6.40-7.40.—Programme S.B. from London  
7.40.—Mr. H. CROWTHER, F.R.M.S., "In Yorkshire Highways—(3) The Coast of Yorkshire."  
**Musical Comedy Evening.**  
8TH BATT LEEDS RIFLES  
(WEST YORKS. REGT.)  
PRINCE OF WALES' OWN MILITARY BAND.  
(By kind permission of Lieut.-Col. W. E. Braithwaite, M.C., and Officers.)  
Band Master, J. J. CONNORS  
DOROTHY SUNDERLAND (Soprano).  
WILLIAM LOVELL (Baritone).  
HERBERT SHORT (Tenor).  
FRED T. MORAY (Accompanist).  
8.0. The Band  
Selection, "To-Night's the Night" ..... Rubens (15)  
8.12. Herbert Short.  
"Star Of My Soul" ..... Jones (3)  
"Love, Could I Only Tell Thee" ("The Chorus") ..... Capel (15)  
8.22. Dorothy Sunderland  
"Dreams o' Day 341" ..... German (15)  
Waltz Song ("The Maid of the Mountains") ..... Fraser-Simson (3)  
8.30. The Band.  
Overture, "Les Cloches des Cornouailles"  
8.40. "The Little Michas" ..... Fraser-Simson (15)  
Waltz Song  
The Cobbler's Song ..... J. Norton (38)  
"A Bachelor Guy" ..... Fraser-Simson (3)  
(Continued in column 1, page 515)



# Sylverex Prize Scheme

All Users of Sylverex Crystal can Compete.

## £200

in Cash Prizes. Numerous other Prizes of Valve Sets, Crystal Sets, Loud Speakers, etc.—and thousands of copies of the most popular published Songs.

### Which are the most popular B.B.C. "turns"?

Entrants for the Sylverex Prize Scheme are asked to write down the following list of "turns" in their order of popularity. The down first will be the most popular, and so on. Write only one "turn" at each place. Prizes will be awarded in accordance with the total voting of all competitors.

Covent Garden Opera  
Symphony Orchestras.  
The Children's Hour.  
The Savoy Bands.  
The Wireless Drama  
"Celebrity" Speeches  
Sports Talks  
Humorous Entertainers.  
De Groot and Piccadilly  
Orchestra.  
Concert Parties.  
"Star" Musicians and  
Vocalists  
News and Weather Reports.

Your list of items must be written on the plain side (back) of the printed direction slip enclosed with each packet of Sylverex Crystal.

First Prize ..... £100 Cash

Second Prize ..... £50 Cash

Third Prize ..... £25 Cash

50 prizes of 10/- each.

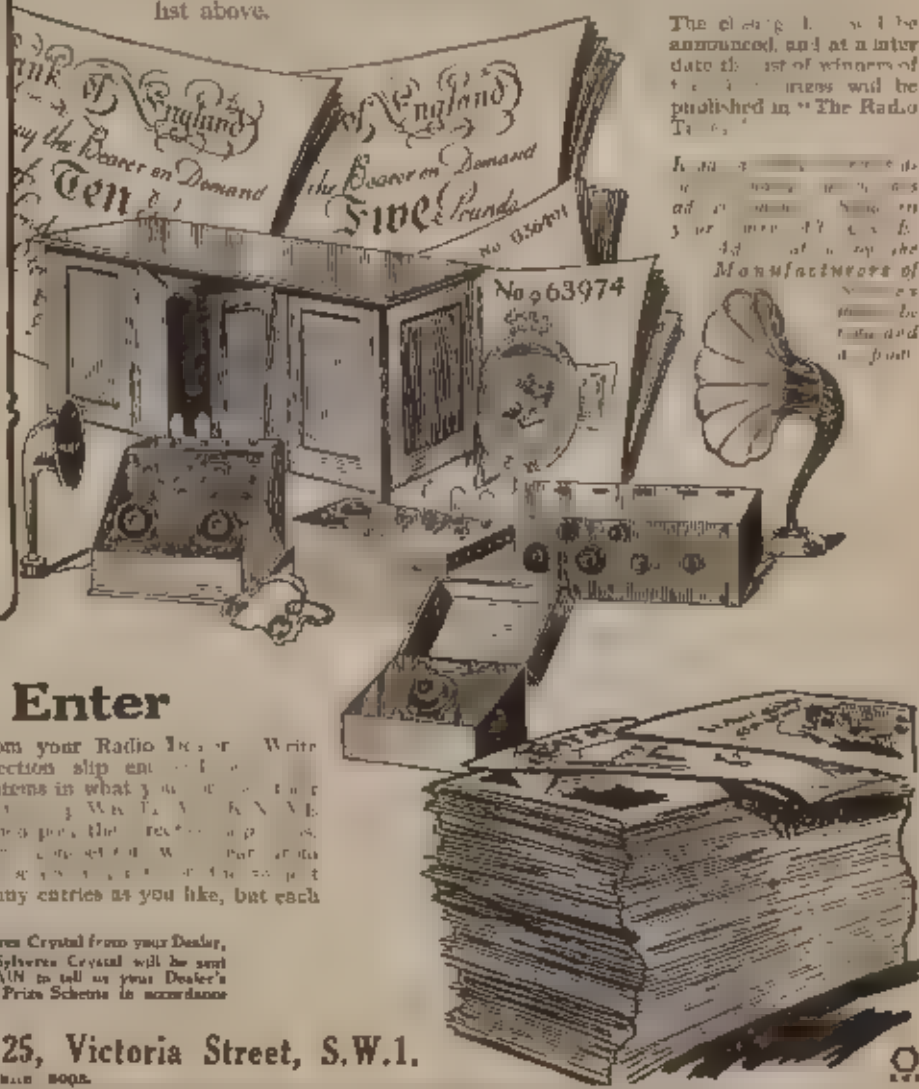
Numerous additional prizes consisting of Valve Sets, Crystal Sets, Loud Speakers, etc.—and thousands of copies of popular published songs.

**One of these Prizes is guaranteed to every entrant who uses Sylverex Crystal**

Whether you win one of the big prizes or not, you are certain of one prize of some kind; every entrant will receive one of the prizes mentioned in the list above.

The drawing will be announced, and at a later date the list of winners of the prizes will be published in "The Radio Times".

It is a pleasure to announce that the Sylverex Prize Scheme is now open for entries. The prizes are guaranteed to every entrant who uses Sylverex Crystal. The drawing will be held on the 1st of July 1925. The list of winners will be published in "The Radio Times".



### How to Enter

Buy a Sylverex Crystal (price 2s.) from your Radio Dealer. Write your name on the back of the direction slip enclosed. Give the above list of items in what you consider their order of popularity, and the first will be the most popular. Write in CAPITAL LETTERS. Send your list to the Manufacturers of Sylverex Crystal, 25, Victoria Street, S.W.1. You can send as many entries as you like, but each must be on a separate slip.

**Important.** If you cannot obtain Sylverex Crystal from your Dealer, write to us, enclosing 2/- P.O., and a Sylverex Crystal will be sent you by return (BUT please be CERTAIN to tell us your Dealer's name). You can then enter for the Prize Scheme in accordance with the above rules.

**Sylvex, Ltd., Dept. A, 25, Victoria Street, S.W.1.**

Phone FRANKLIN 8042.

The Trade Union of the Sylverex Crystal Manufacturers is now open for entries.



**Liverpool Programme.**

6LV 315 M.

Week Beginning Sunday, June 7th.

SUNDAY, June 7th.

4.0-6.0.—Programme S.B. from London

Address by the Rev J. H. HOWARD.

Choir of the Sacred Heart Church

10.30.—Programme S.B. from London.

MONDAY, June 8th

1.30-4.30.—Gaiety and its Orchestral

from the Scala Super Cinema

Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

Programme S.B. from London

TUESDAY, June 9th.

3.30.—WOMEN'S HALF HOUR.

4.0-5.0.—Music from the Futurist Cinema.

Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

Programme S.B. from London

WEDNESDAY, June 10th.

11.0-12.0. Midday Concert

3.30-4.30.—The Station Pianoforte Quartet and

Music from the Wagram Cinema

5.45.—Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

Programme S.B. from London

7.40.—Station Letters

8.0-11.0.—Programme S.B. from London

THURSDAY, June 11th

3.30.—WOMEN'S HALF HOUR

4.0-5.0.—Music from the Trocadero Cinema

5.45.—Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

Programme S.B. from London

Birthday Night.

DORIS GAMBLE (Soprano)

KANTON (Soprano) HENRY (Tenor)

THE STATION CHORAL SOCIETY.

THE STATION

SYMPHONY ORCHESTRA

Under the Direction of

FREDERICK BROWN,

The Orchestra

8.0.—Overture, "Rienzi" ..... Wagner

8.15.—Choir and Orchestra

Three Choral Songs ("From the Bavarian

Elyse (70)

Markings

9.30.—John Henry

8.40.—Kanton Shepherd

Two English Lyrics ..... Parry (49)

The Orchestra

9.55.—Naxos Suite ..... Tchaikovsky

By the LORD MAYOR OF

1.00.—ALDERMAN THOMAS

DOWD, and the Vice-Chancellor of

Liverpool University, Dr. J. GEORGE

ADAMS, C.B.E., M.D., F.R.S.

Doris Gamble

9.40.—"Hark, Hark, the Lark" ..... Schubert

Orchestra With His Lute" ..... E. Coates (9)

The Daily Song" ..... Offenbach (18)

Choir and Orchestra

9.50.—Waltz Chorus ("Faust") ..... (15)

10.0-10.30.—Programme S.B. from London

10.30.—Kanton Shepherd

with Orchestra.

"The Erl-King" ..... Schubert

"The Retreat" ..... (15)

10.40.—In a Heavy Rain

11.00.—Third Movement from Symphony No. 6

Tchaikovsky

11.0.—Close down

FRIDAY, June 12th

4.0-6.0.—The Station Super Cinema

Walter Wright (Solo)

5.45.—Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

Programme S.B. from London

7.40.—The Station Letters

8.0-11.0.—Programme S.B. from London

SATURDAY, June 13th.

3.0-4.0.—Mr. Elmsford's Organ Recital, relayed

from St. George's Hall

5.45.—Children's Letters

5.55.—CHILDREN'S CORNER 6.25.—Teens

6.40-12.0.—Programme S.B. from London

# Get the *best* out of your set!

The electrode system which is efficient for one type of valve is not necessarily suitable for other types. To be efficient a valve must be designed with definite reference to the conditions under which it will be used.

## TYPE D.E.R.

This was the *first dull emitter* on the British market. To-day, as when it was introduced, it is accepted as the standard of efficiency for 2-volt general purpose dull emitter valves.

### Outstanding Features:

#### ELECTRODE SYSTEM

Horizontal arrangement: makes for minimum leverage and least possibility of displacement. All joints spot-welded.

#### PLATE

Maximum emission obtained where most needed (centre). Ends of filament cool and non-emitting: there is, therefore, no tendency of electrons to escape.

#### LOW CURRENT CONSUMPTION

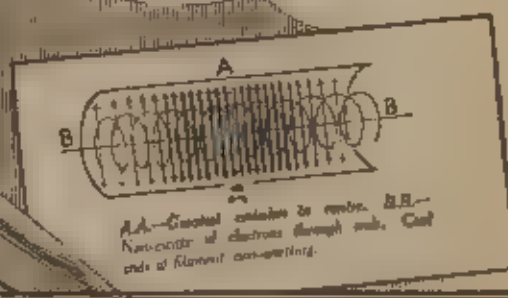
Emission from D.E.R. (operating at dull red heat) equals that from bright emitter consuming up to four times the current.

#### FILAMENT IMPREGNATED THROUGHOUT

High emission of D.E.R. is not dependent on an outer coating which may rapidly wear away. The active material permeates the whole of the filament.

### REDUCED PRICE

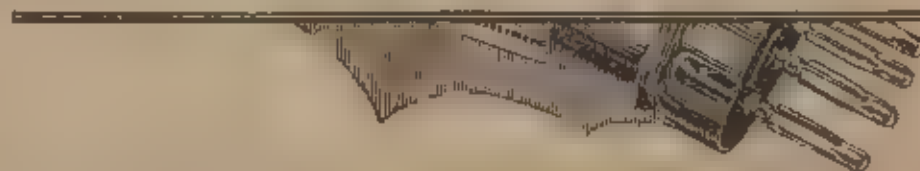
14/-



BUY THE VALVES BACKED BY THE NAMES

# MARCONI & OSRAM

SOLD BY WIRELESS AND ELECTRICAL DEALERS, STORES, Etc.





# Pelmanism at Work

By ANTHONY SOMERS

A London firm, established in the 18th century whose name is a household word in Banking, Insurance and important Business circles, has just enrolled every departmental head at its Works and at the Head Office the Cash, the Managing Director, the Cashier, the Bookkeeper, the head Shorthand Typist, and the Chief Clerk have enrolled, as well as the Works Manager, the Foreman and the Store keeper. The outside representatives also are taking the Course. This is the third important group enrollment within a month, and firms of international repute are now negotiating for mass enrolments at Works and Offices.

I WAS talking to the Chief Consultant of the Pelman Institute, and he handed me the above slip as an example of the remarkable work Pelmanism is doing at present amongst business firms.

The fact that business houses are enrolling their staffs for courses in Pelmanism is a tribute not only to the value of mind-training, but to the far-sightedness of the firms concerned. They recognise the importance, in these days of severe competition, of "keying up" every Department, and they know that if they do not, they will get back their original outlay over and over again in the increased efficiency of their staffs.

## People Who Enrol

But by far the largest number of people who take up Pelmanism are those who enrol individually who take the Course because they know it will increase their Efficiency, add to their Earning Power and enable them "to do things better." Here are a few cases in point.

The Manager of an important London Bank has a son whose career has been mapped out. This son is studying for an examination, the result of which means a grip on the first rung of the ladder of Success. Failure to pass this preliminary examination would mean a serious setback. On the advice of his father the son has enrolled for the Pelman Course, and with the aid of Pelmanism he is expected to pass with flying colours.

## The Folly of Fears

Thousands of people are held back in life because they lack confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future, sometimes they fear the effect of being thrown up against some stronger personality than themselves, sometimes they are afraid of the consequences of ACTION, even if it is only the action of opening the door of their employer's room. Now these irrational fears constitute one of the most frequent causes of failure. One of the most brilliant men I have ever met in my life has failed to make his mark in the world, and had disappointed all his friends, because of this lack of Self-confidence, this habit of hesitating timidly upon the threshold of opportunity. I wish he had taken up Pelmanism. It would have meant all the difference. For Pelmanism banishes these foolish but deadly "fears" as though they had never been. It makes you sure of your self and of your own scientific and trained and directed powers. It gives you that sane, sensible self confidence which wins the confidence of others and enables you to make your presence felt in the world and to get ahead. Since taking

up Pelmanism, writes a Teacher, I am a far more "less fearful and less nervous" man. I have greater confidence in my own self and capabilities. This Pelman-developed Self-Confidence was "put to a severe test" (she writes) in the interview which resulted in my securing my promotion to a Headship from several other candidates interviewed.

## Earning Power Increased

The practical value of Pelmanism is shown by the way it increases Earning Power. Pelmanism makes people more efficient. As a result they are able to earn more money. As most of us have to work for a living this is an aspect of Pelmanism which should not be ignored. And in running through the grateful letters sent to the Pelman Institute from men and women who have taken the Course, it is an aspect which it is impossible to miss. For example, a Shop Assistant reports "a rise of 50 per cent. in wages"; a Journalist states that he has secured "a substantial increase of salary"; a Clerk writes that since commencing the Course he has increased his salary "by 2 per cent"; a Woodworker says that he has secured "a 50 per cent. increase"; a Lecturer on Engineering describes how he has increased his income by £91 a year; a Manager states that he has increased his salary "by 200 per cent."; a Designer and Draughtsman writes that he has secured "more than 100 per cent. increase due to increased efficiency"; an Insurance Broker's Clerk reports that he has secured a 50 per cent. increase, and, he adds:

I attribute this in no small measure to your Course, which gave me courage and confidence, and I hope to push on further in the future with your help." And if I had sufficient space I could quote hundreds of similar cases.

## The "Little Grey Books"

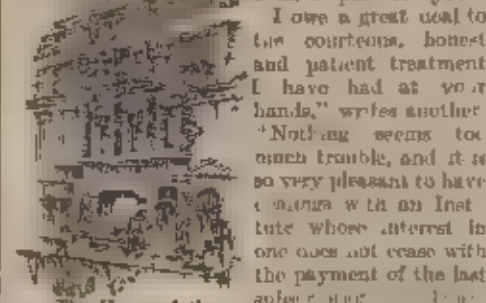
Most people have heard of the "Little Grey Books." There are 12 of them in the Pelman Course, and they are in a convenient form, the whole scope of Mind Training. The very first book grips your attention. It deals with just those weaknesses which handicap so many. And it shows how they are conquered. I have seen letters from people who say that this book seems to have been written especially for them, and that the methods it describes fit their cases.

There is a book concerning the "Little Grey Book" and have now the ones to be followed if success is to be achieved. And as you continue the Course the deeper becomes your interest and the more efficient becomes your mind. Each book is turned into a practical exercise, and the exercises are followed by a series of questions and answers which are most helpful.

## Individual Instruction

Each "Little Grey Book" is accompanied by a Work Sheet, and when the contents of the book have been thoroughly mastered you turn in the Work Sheet and reply to the questions there given. The Work Sheet is then returned to the Institute and is carefully examined by the instructor who has your case in hand and when he returns it, marked and corrected, he also writes giving advice on various points where such advice is required. Each student gets individual attention, and his or her particular requirements are carefully and fully dealt with. "In sending you the answers to the last questions," writes a student, "I beg to thank you for the way in which you have marked them,

for the promptness with which they are returned and for the courtesy with which you have answered the questions I have put to you.



The Home of the Pelman Institute. It is all and more than the Press claims for it," writes a Housekeeper. "It is the wonderful individual teaching and advice you give to each student that makes it the success it is."

## A Marvellous Success

And what a marvellous success! Turn over the pages of "The Ethical Magazine." Read how such famous people as

Lord Riddell	Mr. Geo. Sir F. Maurice
Sir Arthur Quiller-Couch	"George A. Birmingham"
Sir Harry Johnston	Mr. E. F. Benson
Mr. Max Pemberton	Dr. Ethel Smyth
Mr. Jerome K. Jerome	The Barrow Office
Mr. Granville Barker	and "Lucas Mallet"
The Rt. Hon. T. P. O'Connor	

have the highest opinion of Pelmanism and recommend it to all who wish to increase their Efficiency. Read there how Pelmanism banishes Mental Weakness, Lack of Confidence and Indecision, and how it develops in their place OBSERVATION, SELF-CONFIDENCE, ORGANISATION, POWER, RESOURCEFULNESS, ACTIVITY, A GOOD MEMORY, THE POWER OF THINKING, CONSTRUCTIVELY and other equally valuable qualities. Or turn to that pamphlet entitled "What Pelmanism Has Done for Me" and read the actual words of men and women who have taken the Course and now write to say exactly how they have benefited from this system. After reading through some of these records one can hardly perhaps one has never realised how wonderful these Pelmanism results are. What work it is doing, and how much the Barrow Office is won who says of the "Little Grey Books."

There is not a man or woman living who would not derive some benefit from them, and there are thousands and millions to whom they would mean just the difference between a life of mediocrity and one of prosperity and triumph.

The two publications mentioned above, "Efficient Mind" and "What Pelmanism Has Done for Me," will be sent free of charge to anyone who writes for them to any of the following (printed below) to the Pelman Institute, 65, Pelman House, Bloomsbury Street, London, W.C.1. Lab or write to-day.

Send the coupon to the Pelman Institute, 65, Pelman House, Bloomsbury Street, London, W.C.1. Lab or write to-day.

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE, 65, Pelman House, Bloomsbury Street, London, W.C.1.

My name is \_\_\_\_\_ and I am \_\_\_\_\_ years of age. I am interested in the Pelman Course, and I am enclosing a photograph of myself for your records. I am enclosing a small sum of money for the Course, and I am enclosing a small sum of money for the Course.

Name \_\_\_\_\_ Address \_\_\_\_\_

All correspondence is confidential.

If coupon is not in an OPEN envelope it only needs 1d. stamp.







# Safety First

## EDISON BELL Earthing Plug & Lightning Arrester

### How to avoid danger from **LIGHTNING** THROUGH YOUR WIRELESS AERIAL.

Deaf of the real danger of lightning strikes on wireless sets. Many a set has been destroyed by the lightning. The danger is not only to the set but also to the person using it.

The Edison Bell Automatic Earthing Plug and Lightning Arrester is a simple, reliable, and safe device.

It is made of brass and is completely made of metal. The metal parts are of the highest quality and are completely safe.

By using the Edison Bell Automatic Earthing Plug and Lightning Arrester, you can avoid the danger of lightning strikes on your wireless set.

It is a simple, reliable, and safe device. **SAFETY FIRST**

**INSURE**  
YOUR WIRELESS SET AND  
HOME AGAINST LIGHTNING

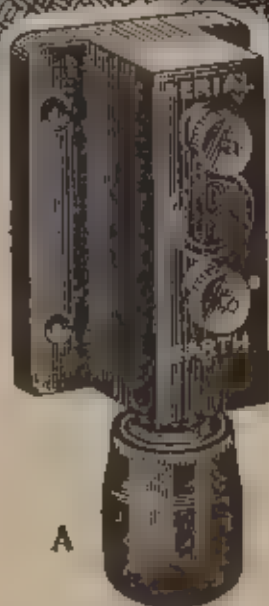
By using an

**EDISON BELL**  
AUTOMATIC EARTHING PLUG  
AND LIGHTNING ARRESTER.

\* Over 30 years reputation behind the name **EDISON BELL**  
a solid guarantee of good faith with Trade and Public.

RADIO SETS, COMPONENT PARTS, INSULATORS, Etc.,  
Manufactured throughout.

Complete Catalogue "R" mailed post free on application.  
SOLD BY THE LEADING DEALERS.



A

Manufacturers:  
**J.E. HOUGH, LTD.,**

Edison Bell Works, Glengall Rd, London, S.E.15.



## Leeds-Bradford Programme.

(Continued from page 509.)

- 8.47. Dorothy Sundin. 1.  
"Viva" ("The Merry Widow") ..... 15  
"In Yorkshire" ..... 15  
8.54. "Entered Philosophy," by the Alchemist  
6.0 ..... 15  
8.58. "Gipsy Love" (Lehrer) (15)  
"North the Shade of the Shattering Palm"  
("Flowers") ..... Short (21)  
9.1. William Lovell.  
"The Fishermen of England" ("The  
Road Mad") ..... 15  
"O My Beloved" (Flora) ..... 15  
9.2. "W. Lovell and Dorothy Sundin" ..... 15  
"Trust Here and There" ..... 15  
9.4. "The Band"  
"Dance" ("The Road Mad") ..... 15  
9.5. "Good Night" ("Cousin from Nowhere") ..... 29  
9.50. "The Band"  
"Waltz" ("The Road Mad") ..... 29  
10.0-11.0.—Programme S.B. from London.

### SATURDAY, June 13th.

- 3.00.—The Station Two.  
CHILDREN'S CORNER: Visitors' Day.  
4.00. "Children's Corner"  
4.15. "Children's Corner"  
4.30. "Children's Corner"  
4.45. "Children's Corner"  
4.55. "Children's Corner"  
5.00. "Children's Corner"  
5.15. "Children's Corner"  
5.30. "Children's Corner"  
5.45. "Children's Corner"  
6.00. "Children's Corner"  
6.15. "Children's Corner"  
6.30. "Children's Corner"  
6.45. "Children's Corner"  
7.00. "Children's Corner"  
7.15. "Children's Corner"  
7.30. "Children's Corner"  
7.45. "Children's Corner"  
8.00. "Children's Corner"  
8.15. "Children's Corner"  
8.30. "Children's Corner"  
8.45. "Children's Corner"  
9.00. "Children's Corner"  
9.15. "Children's Corner"  
9.30. "Children's Corner"  
9.45. "Children's Corner"  
10.00. "Children's Corner"  
10.15. "Children's Corner"  
10.30. "Children's Corner"  
10.45. "Children's Corner"  
11.00. "Children's Corner"  
11.15. "Children's Corner"  
11.30. "Children's Corner"  
11.45. "Children's Corner"  
12.00. "Children's Corner"

## Nottingham Programme.

(Continued from page 513.)

- 1.00. "The Band"  
Euphonium Solo, "Pretty Jane"  
2.00. "The Band"  
Symphonic Poem, "Concubine"  
3.00. "The Band"  
"Villanelle"  
"It is Only a Tiny Garden"  
Musical Sketch, "Water"  
4.00. "The Band"  
Sally in Our Alley"  
Roll On"  
Lovely Night"  
5.00. "The Band"  
Humoresque, "A Musical Sketch"  
6.00. "The Band"  
Doris Storey  
7.00. "The Band"  
8.00. "The Band"  
9.00. "The Band"  
10.00. "The Band"  
11.00. "The Band"  
12.00. "The Band"

### SATURDAY, June 13th.

- 3.30-4.30.—The Savanna Band, relayed from  
the Palace Theatre.  
5.00-6.00.—The Savanna Band, relayed from  
the Palace Theatre.  
6.30-7.30.—The Savanna Band, relayed from  
the Palace Theatre.  
8.00-9.00.—The Savanna Band, relayed from  
the Palace Theatre.  
9.30-10.30.—The Savanna Band, relayed from  
the Palace Theatre.  
11.00-12.00.—The Savanna Band, relayed from  
the Palace Theatre.

# WORLD History



St Peter's, ROME.

was made when the House of Graham had the honour of being permitted to undertake a Public Address installation in St. Peter's Cathedral in Rome on Sunday, May 17th, 1925.

Owing to the supreme efficiency of their instruments, the whole service held by HIS HOLINESS THE POPE, the prayers, speech and music, were perfectly reproduced to many thousands of people assembled from all countries of the globe to witness this unique ceremony.

The installation was carried out under the supervision of British Engineers, using throughout GRAHAM Public Address equipment and

THE WORLD'S STANDARD WIRELESS LOUD SPEAKER

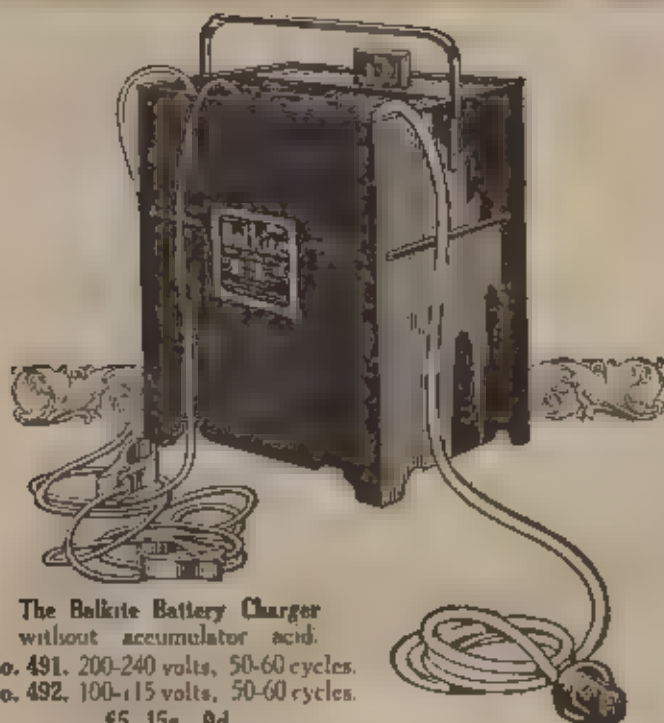
# AMPLION

Throughout the world in all cases of more than casual importance, where assured efficiency and superlative performance are essential, AMPLION is every time selected.

A full range of models for home and open-air use is obtainable at prices from 25/- to £18 18s. from AMPLION Stockists, Wireless Dealers and Stores.

Patentees and Manufacturers:  
**Alfred Graham & Co.**  
(E. A. GRAHAM),  
St. Andrew's Works,  
Crofton Park,  
London, S.E.4





The Balkite Battery Charger  
without accumulator acid.  
No. 491. 200-240 volts, 50-60 cycles.  
No. 492. 100-115 volts, 50-60 cycles.  
£5 15s. 0d.

## Accumulator troubles brought to an end

**H**AVE you ever been inconvenienced when having your accumulator charged? You have probably experienced the back-breaking job of carrying a heavy accumulator to and from a local charging station. This alone is almost sufficient to make you lose interest in wireless reception. Then unless you have two accumulators, your set has to remain silent for perhaps two or more days. Lastly, but not least important, is the cost. The Balkite Battery Charger brings to an end all this inconvenience. Providing you have electric light (alternating current) installed in your house you can charge your accumulator at home—the quickest, cheapest and easiest way.

The Balkite Charger is silent in operation and has no noisy vibrators, contact points, fragile bulbs, valves or moving parts. It is based on a new principle—the use of Balkite, a rare metal. When filled with ordinary accumulator acid, it is ready for immediate use. The only attention it requires is the periodical addition of a little distilled water. The apparatus is robustly constructed, simple and absolutely fool-proof. The charging rate being 2½ to 3 amperes per hour, a 6-volt 50-ampere (actual) accumulator will be completely charged in about 20 hours at an average cost of less than 3d. per hour, based on a cost of 6d. per unit.

Write for full particulars.

# BURNDEPT

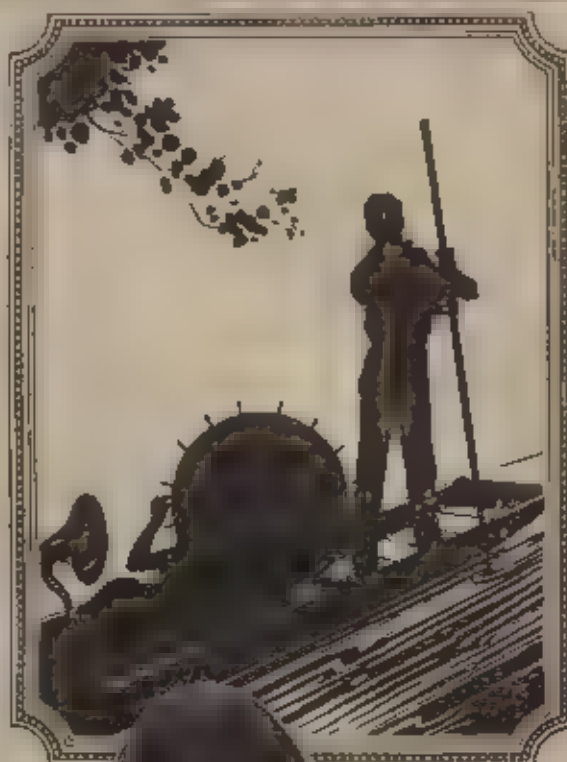
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Telephone: Gower 9172.

Telegram: "Burndept Westmid, London."

BRANCHES at Manchester, Leeds, Birmingham, Cardiff, Northampton, Nottingham, and Newcastle



..... just crystal-clear  
melody.

**I**F loud speakers in the past have disappointed you just listen to an Ericsson Super Tone hooked up to a good receiver. Not a suspicion of distortion or "tin," a total absence of overtone or blasting ..... just pure crystal-clear melody. Agents everywhere. 75/-.  
We are today the only firm in the world for the production of loudspeakers in all sizes, shapes, and materials.

The British L.M. Ericsson Mfg. Co., Ltd.,  
67/73, KINGSWAY, LONDON, W.C.2.

# Ericsson

SUPER TONE  
LOUD SPEAKER



**Plymouth Programme.**

5PY 338 M.

Week Beginning Sunday, June 7th.

SUNDAY, June 7th

4.0-6.0. Programme S.B. from London  
 8.30-9.0. Sunday Evening Service. Address  
 by the Rev. J. PHILLIP ROGERS, B.A.,  
 Pastor of Sherwell Congregational Church.  
 9.0-10.30.—Programme S.B. from London

MON., June 8th, and WED., June 10th.

11.30-12.30. Gramophone Records.  
 2.30-4.30. Ernest Manning and his Orchestra  
 moved from the New Palace Cinema  
 5.0. WOMEN'S TOPICS.  
 30. CHILDREN'S CORNER  
 6.25-8.30. Children's Letters  
 9.0 (onwards). Programme S.B. from London  
 7.40 (Monday). Dr. SAUNDERS' LECTURE  
 My Personal History. Part of a  
 series of lectures on the history of the  
 world.

TUESDAY, June 9th.

9.0. Opening Speeches of Plymouth Hospital  
 Fair and Fire, Military Tattoo and  
 Address by the 8th Infantry Br.  
 5.0. WOMEN'S TOPICS  
 30. CHILDREN'S CORNER  
 Children's Letters  
 6.25-8.30. Children's Letters  
 9.0 (onwards). Programme S.B. from London  
 7.40 (Monday). Dr. SAUNDERS' LECTURE  
 My Personal History. Part of a  
 series of lectures on the history of the  
 world.

THURS. June 11th, and SAT., June 13th.

9.0-10.30. Programme S.B. from London  
 11.30-12.30. Hospital (Thursday)  
 4.0. Albert Fullbrook and his Trio, relayed  
 from the Royal Hotel.  
 5.0. WOMEN'S TOPICS  
 30. CHILDREN'S CORNER  
 Children's Letters  
 6.25-8.30. Children's Letters  
 9.0 (onwards). Programme S.B. from London

FRIDAY, June 12th.

4.0. Talks to Schools. Mr. J. C. Tregear on  
 The Prize Distribution. Interlude.  
 Mr. T. Willis on The Life  
 Characters from Boba. Misses  
 Standen.  
 4.0. Albert Fullbrook and his Trio.  
 5.0. WOMEN'S TOPICS  
 30. CHILDREN'S CORNER  
 Children's Letters  
 6.25-8.30. Children's Letters  
 9.0 (onwards). Programme S.B. from London  
 7.40 (Monday). Dr. SAUNDERS' LECTURE  
 My Personal History. Part of a  
 series of lectures on the history of the  
 world.

Humour and Melody

NET A LAKE

JACK WILSON (Contralto).

JACK TRAIN (Humorist)

HOWARD BODDA (Dickens Reciter).

WILL STRAWBRIDGE (Ballet)

No. 10 Hawk

Qual Farfalletta Amante "Scarlett"

She Wandered Down the Mountain

Side "F. Clay (9)

8.10. Jack Train

Hard Hearted Hannah "Bates (74)

My Word, You Do Look Queer

Benton and Lee (31)

8.20. Olive Wilson

Easter Hymn "F. Bridge (15)

Lovers' Night "London Herald (29)

Howard Bodda

Dr. Matheol "Life "Dickens

W. L. Strawbridge

M. B. Brennan "C. F. Stanford (9)

Meaden Roadways "Eric Carter (15)

8.30. Jack Train

Hum a Little Time "Long and Ellis (31)

Mainly Instrumental.

IRENE BUCKINGHAM (Solo Violin).

DORA HILL (Pianoforte).

DOUGLAS DUNSTON (Pianoforte).

Irene Buckingham

9.0. Capriccio "W. T. Hare

Pianissimo "A. Baybold (42)

9.10. Dora Hill and Douglas Dunston

Variations on a Theme by Beethoven

Dora Hill

(Continued in column 1 page 521.)

# Mullard Double Ring DULL FILAMENT Valves



## Are you Missing

1. Powerful amplification.
2. Minimum current consumption.
3. Reduced battery cost and trouble.
4. Long filament life.
5. Purity of tone.
6. Constant sensitivity.
7. Mechanical robustness.

Then you need Mullard Double Ring Dull  
Filament Valves in your set.

Ask for Mullard H.F. Double Red Ring Valves for  
H.F. AMPLIFICATION.

Type D.3 for Accumulators (1.8-2 volts) ... 14/- each.  
 Type D.06 for Dry Cells (2.5-3 volts) ... 16/6 each.

THE "REAL" LONG DISTANCE VALVE.

Ask for Mullard Double White Ring Valves for  
MASTER DETECTION

Type D.3 for Accumulators (1.8-2 volts) ... 14/- each.  
 Type D.06 for Dry Cells (2.5-3 volts) ... 16/6 each.

Ask for Mullard L.F. Double Green Ring Valves for  
L.F. AMPLIFICATION.

Type D.3 for Accumulators (1.8-2 volts) ... 14/- each.  
 Type D.06 for Dry Cells (2.5-3 volts) ... 16/6 each.

THE "REAL" PURE TONE VALVE.

Ask your dealer for leaflet V.R. 23

# Mullard

Add.—THE MULLARD RADIO VALVE CO., LTD. (R.T.), NIGHTINGALE WORKS,  
BALHAM, S.W. 12



# GENERAL PURPOSE VALVES

Type 8 8 each  
Filament voltage 4 volts  
Filament current 0.7 amp.  
Max. plate voltage 100 volts

Type B3 4 each  
Filament voltage 4 volts  
Filament current 0.55 amp.  
Max. plate voltage 80 volts

Type B2 16 8 each  
Filament voltage 4 volts  
Filament current 0.60 amp.  
Max. plate voltage 100 volts

# POWER AMPLIFYING VALVE

Type B4 2 8 each  
Filament voltage 5-6 volts  
Filament current 0.25 amp.  
Max. plate voltage 250 volts

Type B5 22 6 each  
Filament voltage 5-6 volts  
Filament current 0.2 amp.  
Max. plate voltage 250 volts

Type B7 24 6 each  
Filament voltage 5-6 volts  
Filament current 0.2 amp.  
Max. plate voltage 250 volts

\* For use with 250 V.C.T.

## Where Expert & Amateur agree

The test reports of experts in the technical journals, and the verbal and epistolary comments of amateurs all over the country, alike testify to the marked superiority of B.T.H. Valves. The three B.T.H. "general purpose" valves give better results in any position in the circuit than many valves designed and recommended for a single function only, while the three "power" valves are unequalled for L.F. amplification.

USE B.T.H. VALVES AND  
GET "EXPERT" RESULTS

From all Electricians and Radio Dealers

# B.T.H. RADIO VALVES

Made in Rugby, England.

Advertisement by The British Thomson-Houston Co., Ltd.

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It is worth all the rush and bustle of a busy day to come home to a cheerful welcome and the glorious comfort of your Berkeley Easy Chair. Make up your mind *now* to add this luxurious necessity to your home, and write to-day for patterns of coverings which will be sent to you Post Free.

VALUE is the keynote of the success of Berkeley Upholstery. Designed for exceptional comfort it has won an outstanding reputation for elegance, durability and sound British workmanship. The Berkeley Factories are the largest in the world devoted solely to upholstery. The finest materials and workmanship at an absolute minimum of overhead expense go to the building of the famous Berkeley

# The Berkeley

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

Get a Berkeley. Try it in your own home. Test the strength of its well-constructed frame, note the flexibility of its long steel-coppered springs, which are fitted in proportion to the weight of the occupant. Prove for yourself that the design is perfectly proportioned, how thoroughly it is upholstered and how responsive to every movement. The seat of a Berkeley has an independent front edge which adds greatly to the life of the chair and the resiliency of the springs. Its durable and artistic tapestry coverings can be chosen to match any scheme of decoration.

CASH PRICE 85/- or 15/- with order and 5 FREE DELIVERY payments of 15/- monthly. (in England and Wales Scotland 5/- extra)

SOLD ON THE MONEY-BACK PRINCIPLE. Soon after receipt of first payment write to H. J. Searle & Son, Ltd., 70-78, Old Kent Road, London, S.E.1, and if you are not satisfied within 1 day AT OUR EXPENSE and we will REFUND YOUR MONEY IN FULL.

LOOSE COVERS. Patterns of coverings for Berkeley Easy Chairs.

Send NOW for large Pattern Bunch—Post Free.

**H. J. SEARLE & SON, LTD.** Manufacturing Upholsterers.  
(Dept. R.T.), 70-78, OLD KENT ROAD, LONDON, S.E.1.

Showrooms: 133, Victoria Street, Westminster, S.W.1, and The Arcade, High Street, Croydon.



# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, June 7th.

SUNDAY, June 7th.

8.30-10.30. } Programmes S.B. from London.

MONDAY, June 8th

1.30-12.30. Gramophone Records  
5.0. Orchestra, relayed from the Grand Hotel  
6.0-6.20. WOMEN'S CORNER  
6.30-6.40. CHILDREN'S CORNER  
6.40-6.50. Children's Letters  
6.50-7.40. Programmes S.B. from London.  
7.40. Stat on Director's Talk  
8.0-11.30. Programmes S.B. from London.

TUESDAY, June 9th.

1.30-12.30. Gramophone Records  
5.30-6.30. Orchestra, relayed from the Albert Hall  
6.30-6.40. WOMEN'S CORNER  
6.40-6.50. CHILDREN'S CORNER  
6.50-7.00. Children's Letters  
7.00-7.40. Programmes S.B. from London  
7.40. Mr. ROGER DATALIER "The Mayor" (1) A Look Behind  
8.0-11.0. Programmes S.B. from London.

WEDNESDAY, June 10th.

1.30-12.30. Gramophone Records  
2.30-3.30. Gramophone Lecture by Moses Barz  
5.0-5.20. WOMEN'S CORNER  
5.30-5.40. CHILDREN'S CORNER  
5.40-5.50. Children's Letters  
5.50-6.40. Programmes S.B. from London.  
6.40. Local Horticultural Talk.  
7.40. Mr. J. A. BAIN: "A Day With the Water"  
8.0-11.0. Programmes S.B. from London.

THURSDAY, June 11th.

1.30-12.30. Gramophone Records  
2.30-3.30. Orchestra, relayed from the Albert Hall  
5.0-5.20. WOMEN'S CORNER  
5.30-5.40. CHILDREN'S CORNER  
5.40-5.50. Children's Letters  
5.50-6.40. Programmes S.B. from London  
6.40. Mr. ERIC N. SIMONS "Anthony Hope"  
8.0-11.0. Programmes S.B. from London.

FRIDAY, June 12th

1.30-12.30. Gramophone Records  
4.0-5.0. Lecture under the Direction of Prof. Sec. relayed from the Grand Hotel  
5.0-5.20. WOMEN'S CORNER  
5.30-5.40. CHILDREN'S CORNER  
5.40-5.50. Children's Letters  
5.50-6.40. Programmes S.B. from London  
6.40. Mr. CLIFFORD K. WRIGHT "Popular Psychology" (4) "The Psychology of Play"  
ANNIE COCKROFT (Soprano)  
MARY DALE (Contralto)  
WILFRED HUDSON (Tenor)  
HARRY BURLEY (Bass)  
THE HARROGATE ROYAL BATHS Q. A. R.  
JULIA WALD WHYTEHOUSE (Violon.),  
JOEL JERRY (Violoncello),  
HARRY S. MANN (Violon.),  
CECIL MOON (Pianoforte).  
JACK ALLERTON (Entertainment)  
8.0. The Quartet

The Vocal Quartet

"Come, All Ye Lads and Lassies"

Wilson (8)

Annie Cockcroft

"Nymphs and Fauns" .... Henberg (8)

Harry Burley

"Song of the Volga Boatmen"

Koenemann (16)

Mary Dale

"You Don't Believe in Fairies!"

Barbara Hope (9)

"The Second Mince" .... Bealy (9)

Jack Allerton

Two Character Sketches.

"The Person of the Week"

"Lor' Luv' 'Em"

(Continued in column 1, page 525)



## LAUGHS AT IT ALL

The joy of vigorous, healthy signals, free from the danger of lightning and defiant to summer losses!!

CLIMAX knows how!

In CLIMAX lies the power of the strong!

THE CLIMAX LIGHTNING ARRESTER.

Made on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharge. It is a simple, reliable, and efficient device for protecting radio sets and other electrical apparatus from lightning damage. It is the only device of its kind that has been tested and approved by the British Standard Institution. Price 7/6 per set.

THE CLIMAX JUNIOR CRYSTAL SET DE LUXE.

A very attractive crystal set in a small, beautifully finished mahogany case, carrying a brilliantly polished brass handle. It is a simple, reliable, and efficient device for receiving radio signals. It is the only device of its kind that has been tested and approved by the British Standard Institution. Price 21/-.

The highest possible grade of crystal and of the lowest possible price.

INSIST ON THE NAME "CLIMAX." REFUSE SUBSTITUTES.

Every Climax product is clearly marked with the name "Climax." In case of difficulty, or if substitutes are offered you, send your order direct to us, together with P.O. and we will send the goods by return.

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RADIO

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When you want a new crystal—specify CLIMAX Super Crystal, 1/- per box.

## Wedding Gifts

A Wedding Gift may take an infinite variety of forms, but one of the nicest and most delicate is a gold "Swan" Pen for the bride. Her first official signature will be the register, and after that there are the many letters of thanks. So what really could be nicer than—a "Swan."

## "SWAN" FOUNTAINS

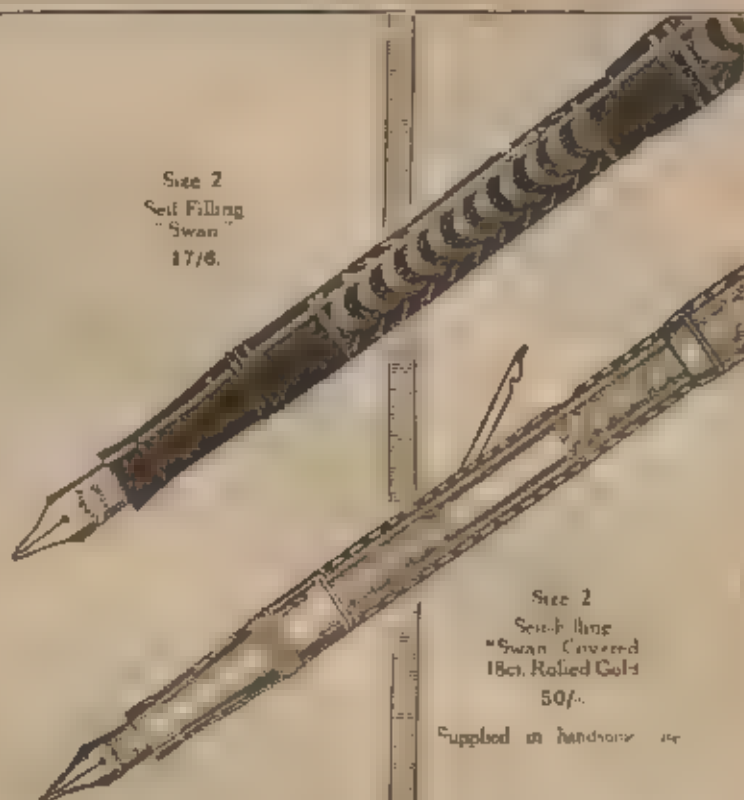
OF ALL STATIONERS & JEWELLERS.

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Size 2  
Self-Filling  
"Swan"  
17/6.

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Self-Filling  
"Swan" Covered  
18ct. Rolled Gold  
50/-

Supplied in handsome case

"SWAN"  
INK FOR  
ALL PENS



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London & North Eastern Railway.*

## A Good Advert.

—they say, but that's not why men are flocking to Palmolive Shaving Cream

Men are everywhere saying that these adverts. of ours won the millions to Palmolive Shaving Cream.

But stop and think. We just briefly tell the truth. The truth is what makes these adverts. so attractive.

Then comes a test. Suppose men found our claims unjustified, what of our adverts. then?

This cream's success—a business sensation—is due to the cream itself. Shave ten times in this delightful way and learn why men adopt it.

Do it in justice to yourself, in kindness to us.

Cut out the coupon and post it.



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10 Shaves Free

Simply insert name and address and post to  
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21-23 Eagle Street, if you prefer to order by mail.

Name

Address

Please send me 10 shaves of Palmolive Shaving Cream free of charge.



## Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, June 7th.

SUNDAY, June 7th.

10.5.0 Programme S.B. from London  
11.30 Religious Service from the Starke. The  
Rev. T. DANIEL, Priest-in-Charge of  
St. Peter's, Mount Pleasant  
H. 12.15.0 Programme S.B. from London

MONDAY, June 8th, to WEDNESDAY,

June 10th, and SATURDAY, June 13th.

12.30.0 Midday Concert (Tuesday).

1.30.4.30 The Majestic Cinema Orchestra.

1.40.0 Children's Letters

5.40.0.0 CHILDREN'S CORNER

5.40.0.0 Programme S.B. from London

THURSDAY, June 11th

10.4.30.0 Gramophone Records of the Week

11.30.0.0 CHILDREN'S CORNER

1.40.0.0 Programme S.B. from London

FRIDAY, June 12th.

2.30.1.30.0 Midday Concert

3.30.0.0 Presentation to Schools Mr G. Baakey

4.30.0.0 The Majestic Cinema Orchestra

5.40.0.0 CHILDREN'S CORNER

6.40.0.0 Programme S.B. from London

7.40.0.0 Station Topics

8.40.0.0 HERBERT E. SHERWIN'S

ORCHESTRA

MABEL WILSHAW (Soprano)

LUCIEN BOULESSIER

(Harmonium and Drums) - Rev. Mr.

10.4.30.0 The Orchestra

March, "Pomp and Circumstance" No. 1

Selection, "Carmen" - Elgar (9)

8.25.0.0 Mabel Wilshaw

Sing Sing Blackbird "M. Phillips (15)

A Lullaby " - - - - - Hardy (6)

8.35.0.0 The Orchestra

Suite, "Ballet Russe" - A. Langer (30)

8.50.0.0 Lucien Boulessier

Selections from his Repertoire

9.0.0.0 The Orchestra

Humoresque " - - - - - Dvorak (43)

Selection, "Lute Time

Schubert, arr. Clutaux (15)

9.20.0.0 Mabel Wilshaw

The Enchanted Forest " Phillips (15)

"The Winds Are Calling" London (10)

9.30.0.0 The Orchestra

Prize Song ("The Mastersingers") Wagner

9.38.0.0 Lucien Boulessier

Selections from his Repertoire

9.48.0.0 The Orchestra

March from "The Merry Widow"

10.0.0.0 Programme S.B. from London

## Plymouth Programme.

(Continued from column 1, page 517)

10.0.0.0 Nettle Hawke

10.0.0.0 My Pretty Dove " - - - - - (15)

10.0.0.0 Solveig's Song " - - - - - E. Grey

10.0.0.0 Irene Burroughs

10.0.0.0 Lullaby " - - - - - Boyd (50)

10.0.0.0 Danse des Sylphes " - - - - - (10)

10.0.0.0 Dora Hill and Douglas Hurston

10.0.0.0 Petite Suite " - - - - - (10)

10.0.0.0 Programme S.B. from London

10.0.0.0 Vocal Variety

10.0.0.0 Helen Rodde

10.0.0.0 The Crossing Sweetie " - - - - - Dickens

10.0.0.0 Olive Wilson

10.0.0.0 A Roundel of Rest " - - - - - (27)

10.0.0.0 Jack Tenn

10.0.0.0 "Rock Answers " - - - - - (57)

10.0.0.0 W. R. Strawbridge

10.0.0.0 Martin Shaw (15)

10.0.0.0 H. Lohr (15)

10.0.0.0



# Uncle Fellows calling !!!

## Sets with a purpose

Here you have two sets, both out of the ordinary and both designed for special purposes. The Portable-Three is light, compact and entirely self-contained. It is mounted in a suit case and can be as easily carried.

It will give good reception without any aerial or earth wires at all, and an aerial can be attached if desired which greatly increases its range.

The "Grand" is a "4-valve set with but three valves." By a highly ingenious arrangement, dual amplification is obtained on one valve, which acts both as an H.F. and L.F. Amplifier. You get, therefore, the results of a 4-valve set with only three valves and considerable economy is effected in Tax and Running Costs. It is mounted in a handsome cabinet and will appeal to you if you are looking for a wireless set that is something more than just a piece of complicated mechanism.

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Marconi Tax extra, £1:17:6.

Three Loudspeaker Valves, each.



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(complete with one pair of headphones)

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In real cowhide.

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Three Dual Emitter Valves extra.



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**Swansea Programme.**

SSX 482 M.

Week Beginning, Sunday, June 7th.

**SUNDAY, June 7th**

4.0-6.0.—Programme S.B. from L. to  
 6.30-8.0.—Studio Service  
 9.1-10.30.—Programme S.B. from L. to  
 10.30-10.58.—"The Silent Fellowship," S.B.  
 from Cardiff

**MONDAY, June 8th.**

8.0-4.0.—The Castle Cinema Orchestra, relayed  
 from the Castle Cinema, Swansea Direct  
 5.0-5.15.—WOMEN'S TOPICS  
 5.15-5.30.—CHILDREN'S CORNER  
 5.30-6.0.—Programme S.B. from L. to  
 6.0-7.0.—Mr F J HARRIES, S.B. from Cardiff  
 8.0-11.30.—Programme S.B. from London

**TUESDAY, June 9th.**

7.15-8.0.—New Gramophone Records.  
 11.15-11.30.—CHILDREN'S CORNER  
 11.30-12.0.—Programme S.B. from L. to  
 12.0-1.0.—Programme S.B. from L. to  
 1.0-1.15.—Programme S.B. from L. to  
 1.15-1.30.—Programme S.B. from L. to

**WEDNESDAY, June 10th**

8.0-4.0.—The Castle Cinema Orchestra.  
 5.0-5.15.—WOMEN'S TOPICS  
 5.15-5.30.—CHILDREN'S CORNER  
 5.30-6.0.—Programme S.B. from L. to  
 6.0-7.0.—Programme S.B. from L. to  
 8.0-11.0.—Programme S.B. from L. to

**THURSDAY, June 11th**

8.0-11.0.—Programme S.B. from L. to  
 11.0-11.15.—CHILDREN'S CORNER  
 11.15-11.30.—Programme S.B. from L. to  
 11.30-12.0.—Programme S.B. from L. to  
 12.0-1.0.—Programme S.B. from L. to  
 1.0-1.15.—Programme S.B. from L. to

**FRIDAY, June 12th.**

3.0.—Transmission to Swansea  
 3.0-4.30.—The Castle Cinema Orchestra  
 5.0-5.15.—WOMEN'S TOPICS  
 5.15-5.30.—CHILDREN'S CORNER  
 5.30-6.0.—Programme S.B. from L. to  
 6.0-7.0.—Programme S.B. from L. to  
 7.0-8.0.—Mr J KYRLE FLETCHER, S.B. from  
 Cardiff

**LOTT LEWIS (Contd.)**

GRACE and ALBERT DANIELS

WINIFRED WALKINSHAW (Contd.)

**THE STATION 11.10**

THE STATION 11.10

MORAN, LLOYD, &amp; CO.

WILLIAM THOMAS, &amp; CO.

The Trio.

8.0.—"Rhapsodie Sérénade" (34) Today's (34)  
 "Norwegian Tone Pictures," In the (34)  
 "Muset" (34) F. R. (34)  
 "Serenade" (34) F. R. (34)

8.20.—Lott Lewis  
 "The Shepherd's Cradle Song" (34) Today's (34)  
 "The May Night" (34) Beethoven (34)  
 "The Lament of Ihu" (34) Beethoven (34)

8.30.—Winifred Walkinshaw  
 "In the Rain" (34) Today's (34)  
 "The Song of the Market Place" (34) Beethoven (34)  
 "The Diver" (34) Today's (34)

8.40.—The Diver  
 "Man in the Moon" (34) Today's (34)  
 "One Lot to Or More" (34) Beethoven (34)  
 "Trust Him and There" (34) Steppager (15)

9.0.—Hamilton (15)  
 "The Diver" (34) Today's (34)  
 "The Song of the Market Place" (34) Beethoven (34)  
 "The Diver" (34) Today's (34)

9.10.—The Trio  
 "Trio No. 33" (34) Today's (34)  
 "Vivace, Tempo di Minuetto" (34) Beethoven (34)  
 "Winifred Walkinshaw" (34) Today's (34)

9.20.—"Reenie"  
 "Punchinello" (34) F. Wenthurst (15)  
 "Grace and Albert Daniels" (34) Today's (34)

9.40.—"Follow the Swallow" (34) Henderson (31)  
 "Give Me the Open Road" (34) Delmar (74)  
 (Continued in column 1, page 525)

**ONLY SEVEN DAYS LEFT**

in which to avail yourself of our wonderful offer of

**Louden Valves****DULL EMITTERS AT 8/- & 9/-.****ARE you a user of bright-emitting valves?**

Do you realise what you save by using Dull-Emitters instead of them?

Have you tried the 4-volt and 6-volt Loudens under the terms of our special offer?

If not, fill in the coupon and apply for your valves to-day. Our offer only lasts another seven days.

The Louden 4 Volt and 6 Volt Dull Emitters consume only 0.1 ampères in the filament. This is approximately one-seventh of the current consumed by most bright emitters of other makes.

If instead of these ordinary bright emitters you use Louden Dull Emitters in your set your accumulators will last seven times as long and your accumulator bills will be reduced to one-seventh.

This will effect a considerable saving in a year's broadcasting expenditure, especially if you possess a multi-valve receiver.

An added advantage is that you can substitute Louden Dull Emitters for your bright emitters straight away and without having to make alterations or additions at all to your filament resistance or set. It is also possible to use this valve in conjunction with a bright emitter, e.g., a bright emitter in the detector stage and a dull emitter Louden in the L.F. position or vice versa.

The 4 Volt Valve normally costs 12/- and the 6 volt 13/6. For 14 days, however, we are making the wonderful offer detailed below so that every member of the wireless public can have the opportunity of testing this valve for himself at a specially reduced figure.

We are also requesting the name of your local retailer so that in future an adequate and steady supply of these valves will be secured in every part of the country.

Remember this offer only lasts another seven days in the Radio Times from the date of this issue.

**OUR OFFER.**

Send direct to us at Park Royal, Willesden, a remittance of 8/- for the 4 Volt or 9/- for the 6 Volt Dull Emitter, plus 3d. to cover postage. We will then forward you in a sealed carton a brand new dull emitter bearing the usual guarantee.

Since this offer is made only for the reasons given above not more than two Louden Valves will be supplied on these terms to any one person. Nor will any valves be supplied unless the retailer's name is filled in.

**FILL IN THE COUPON BELOW IN BLOCK LETTERS.****TEAR OFF.**

RT 5/6/25

**To THE FELLOWS MAGNETO CO., Ltd.,**

Camberland Avenue,

Park Royal, Willesden, N.W. 10.

Herewith Remittance Value

Please send me

Louden Dull Emitter Valve(s) for 4 Volt Accumulator on conditions as per your advert.

Name

Address

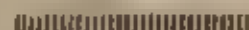
This Coupon is not available after June 12th.

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## Economy Note

W. C. Ellis, LT. Dept. 4<sup>th</sup> Bde. Cold Storage Supply Stores, London, E.

The Gibbs all-Paper Photo-Graph Holder is a Case—the world's first patent holder and the best one you use the snap right up. A Gibbs roll can then be inserted in a "pity". A sheet of paper has its own. A number of other



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is specially noted as a correct foundation for powder. It gives that lovely peach-like surface that is so irresistible. And the bloom remains for hours, because there are elements in the cream which are adhesive. Like all Pomeroiy preparations, it is the most perfect for helping the plain and improving the beautiful. Buy a Vase to-day

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**RADION G.P.**  
A 4 x 4 at right angles  
that only consumes  
48 watt

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## New VALVE REPAIR Prices

**BRIGHT EMITTERS** 5/-  
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1. The first part of the report is a summary of the work done during the year. It is a brief statement of the results of the work, and is intended to give a general impression of the progress made.

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In Sealed Boxes

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**The L. G. RUSSELL  
Laboratories, 17, Hill  
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ENGLAND**





## Sheffield Programme.

(Continued from page 519.)

- The Quartet.**  
 "Drink to Me Only" ..... *arr. Quiller* (71)  
 Romance ("Satanstoe and Delilah")  
     *Saint-Saëns*  
 "Bridal Dance" ..... *Rubinstein*  
     *Winifred Hudson*  
 "At Dawning" ..... *Cadman* (9)  
 "Mary of Alameda" ..... *Hook* (9)  
     *Vocal Trio.*  
 "Queen of the Night" ..... *Smart*
- 9.0. "Carnaval Mignon."**  
 The Quartet: Overture, "The Arcadians"  
     *Manelton and Talbot* (16)  
 Vocal Quintet: "King Carnival"  
     *Barlow* (60)  
 Jack Allerton: Humorous Song, "When  
     the Heart is Young" ..... *Yalbot* (15)  
 The Quartet: "Cavalcade" ("Carnival"  
     *Saite*) ..... *Meadon Ring* (15)  
 Vocal Quintet: "Come to the Show"  
     *Oliner* (42)  
 Annie Cockcroft: "Morning Song & Song  
     of Joy" ..... *Cecil Moon* (50)  
 Wilfred Hudson: "Rose Petals"  
     *Cecil Moon* (28)  
 Vocal Quartet: "A Roundelay"  
     *Oliner* (42)  
 Mary Dale: "The Ballad Monger"  
     *Martin* (28)  
 Vocal Quintet: "What a Queer Song!"  
 Harry Harley: "Harlequin" ..... *Sanderson* (9)  
 Jack Allerton: "Odds to Yorkshire"  
     *Allerton and Moss* (69)  
 Finale: "The Passing Show," *Oliner* (42)
- 10.0-10.30.—Programme S.B. from London.**
- 10.30. "In Days of Old."**  
 The Quartet: Overture, "The Impresario"  
     *Mozart*  
 Jack Allerton: Humorous Interlude, "The  
     Troubadour"  
     *Allerton*  
 The Quartet: Rondo ("Night Music")  
     *Mozart*  
 Annie Cockcroft and Jack Allerton: Duet,  
     "An Grandmother Used To Do" *Allerton*  
 Vocal Quartet: Fantasia on "National  
     Air"  
     *Lewis* (10)  
**11.0.—Close down.**

## SATURDAY, June 13th.

- 4.0.—Orchestra, relayed from the Grand Hotel.**  
**5.0-5.20.—WOMEN'S CORNER.**  
**6.30.—CHILDREN'S CORNER.**  
**6.15-6.30.—Children's Letters.**  
**6.40-12.0.—Programme S.B. from London.**

## Swansea Programme.

(Continued from page 523.)

- "In Springtime" ..... *Marshall*  
 "Coming Home" ..... *Wally*  
 "Simon the Cellarer" ..... *Hutton*
- 10.0.—WEATHER FORECAST and NEWS.**  
*S.B. from London.*  
 Mr. STENSON COOKE. *S.B. from London.*  
 Local News.
- Half-an-Hour of Schubert.**  
*S.B. to Cardiff.*
- 10.30. Lotti Lewis.**  
 Serenade.  
 "My Resting Place."  
 "I Heard a Streamlet."  
     *The Trio.*  
 Scherzo from 1st Trio, Op. 90.  
 Andante from Piano-forte Sonata, Op. 147.  
 "Ave Maria," Op. 62, No. 4.
- 11.0.—Close down.**

## SATURDAY, June 12th.

- 3.0-4.0.—The Castle Cinema Orchestra.**  
**5.15.—CHILDREN'S CORNER.**  
**5.45-6.0.—Children's Letters.**  
**6.40-12.0.—Programme S.B. from Cardiff.**

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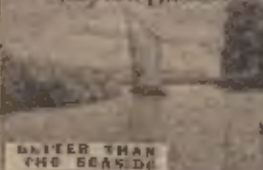
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